DECORATIVE ART 1937

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1937

DECORATIVE ART

THIRTY-SECOND ANNUAL ISSUE OF THE STUDIO YEAR BOOK EDITED BY C G HOLME

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ANDRE ARBUS Paris Bedroom for a young girl (For details see Index-page 30)

CONTENTS

YOUR TASTE-AND MINE an Introduction by

the Editor Changes during the last decade, the ideal of simplification and contemporary criticism, the architect and designer as interpreters of social life, individual freedom of taste, its latitude and limits, the social obligation of architectural planning, the private house and its contrasting forms, the nature of the individual problem, the illustrations and the changes they show RUNNING COMMENTARY to the individual sections from the woman's point of view, by Adelaide Heriot THE EXTFRIOR 15 THE ENTRANCE HALL 39 THE LIVING-ROOM 43 THE DINING-ROOM 64 THE BEDROOM 81 THE KITCHEN 97 THE BATHROOM 103 TABLE ARRANGEMENT 106 POTTERY AND GLASS 111 METALWARE 120 LIGHTING 123 FL RNITURE 127 FABRICS AND CARPETS 139

INDEX TO THE ILLUSTRATIONS

COLOUR SUPPLEMENTS

Living-room Bird Iles Ltd	45	
I wing-room in a London apartment, Gordon Russell Ltd	55	
Dining-room in sang-de-bauf lacquer, Hayes Marshall for		
Fortnum & Mason Ltd	65	
Lounge and dining-room in a reconstructed London	_	
apartment, F Q Farmer & Frankland Dark,		
F'LRIBA ~	77	
Bedroom in a small house, Duncan Miller Ltd	77 89	
Dining-room group, Hayes Marshall for Fortnum &	•	
Mason Ltd	107	
Dinner-table arranged by Harrods Ltd, London	115	
Dining-alcove in a living-room, E Maxwell Fry, A R I B A	131	

ARCHITECTS AND DESIGNERS	Dawn, Michael , Bedford, England 39, 44, 62
Aalto, Alvar Finland 74 96, 134, 137	De Coene Frères, Courtrai, Belgium 61
Adams, John Poole, England	
	De Mey Charles, Brussels 41, 75
	De Soissons, Louis, FRIBA SADG
Adelbass Laure Strades	MIPI, London 24
Adelborg, Louise, Sweden 114	Dean, E, Stockholm
Aldred, Louise , London 141	Dobson, Frank, London 59, 95
Arbus Andre, Paris Bedroom for a young	Doran, J., London 130
girl Colour scheme yellow and blue	Dorn, Marion 1 ondon 43, 51, 54, 77 140, 141
Furniture covered in vellum, with metal	Dreyfuss Henry New York 10
shoes to legs, painted glass table tops	Drouin, René Paris 70, 71, 73
Percale hangings designed by Paule	Drury F, & Son, Manchester England 72, 94
Marrot White fur rug w	Dunn's of Bromley, Kent 41, 52, 72, 91
Arcularius Charles, New York 121	Dunne-Cooke, Capt H J , London 117, 119
Arkay, B Budapest 33 Artis, R , London 143	Dutel, Pierre New York 96
Artis, R., London 143	Dyke, Harold G , London 97
Ashley, London 141	Dzélépy, P N , Athens 26
Bang Jacob E Denmark 117	Friksson, Estrid , Stockholm 49, 88
Barbe, Pierre, Paris 28, 92, 63	Evelyn, John , London 49
Bas van Pelt See My Home	
Bath Cabinet Makers Co Ltd Bath,	Farkas, E & G Budapest 38
England 44, 72, 91, 94	Farmer, F Quentery, FRIBA, and
Dalla Martina Da Chamari A dan 1827	Frankland Dark, LRIBA, London 77
Bergh, Elis, Sweden 117, 118, 119	Feibusch, Hans, London 77, 131
B	Figini, Luigi Milan 36
D	Finn, Jean, A R C.A , London 142, 143, 144
	Fischer, Josef, Budapest 29
Bowman Bros Ltd , London 54 74 Braddell, Mrs Darcy London 99	Fortnum & Mason Ltd . London 15, 65 107
	Frank, Prof . Stockholm 40, 88, 199
Breuer Marcel, London 47, 39, 137 Breuhaus, Professor F A Berlin 21	Freud, Ernst L , London 51
	Fry, E Maxwell, B.Arch, ARIBA,
Butler, John H, London 75, 126, 128, 129, 135	London 41, 42, 47, 71, 83, 131
Chutty, Anthony M, ARIBA 30	Gádor, Stephon, Budapest 113
Church, M L , London 47 70	Gallet, Hélène, Paris
Cliff, Clarice, Sydney, Australia 109	Gate, Simon, Sweden 118
Cooke, M B, London 47, 70	Gilling, F Glynn , Sydney, Australia 32
Crofts, Eva 140	Ginsberg, Jean, Paris 28, 32
	Girard, Alexander H , \cw York 38, 85
Dark, Frankland, L.R.I.R.A. London 77	

CHC P. T. I	
Goldfinger, Erno , London 96	
Grant, Cary, London 93	Louis André, Paris
Grant, Charles, London 140	Lundstrand Viktor, Sweden 117, 11
Green, L. London	· ·
Greenwood, A , London 129 Grey, Molly , Sydney, Australia 52, 94, 109	McGrath Raymond London
Grey, Molly, Sydney, Australia 52, 94, 100	
Grierson, Ronald, London 144	McGrigor, I , London 11
	Maitland, Waldo London
Gropius Walter, London 122	Matland, Waldo London Majeska, Mme (of Modernage Furniture Co Ven York 42 58 72 85, 11
Groupe des Cinq , Paris 28	Co New York 42 58 72 85, 10
Gutnayer, Henry & Joseph, arch F S A	Malmsten Carl, Stockholm 135 1
Рагв 38, 75	Markus, Lily, Budapest
	Marrot Paule Paris
	Maynard Alister London 126, 128 1
Haines, A , London 140	Miller J Duncan Loudon
Hald, Edward Sweden 118	Miller J Duncan Lordon Milne, Oswald P F R I B \ London 28
Hall, Stanley & Easton and Robertson	Milne, Oswald P FRIBA London 28
London 17	1 i o8
Haves Marshall, H G London 62 107	Mollo & Egan 1 td Londo : 62
	Murray, Kenth London
Heal, Sir Ambrose, London 137	My Home Bas van Pelij, The Higue
Heal Christopher, London 92	(,
Heath, H M, Stoke-on Trent England 114	Nadır, Rosita , London 19 44 6 86
Heep, François Paris 32 Heller Robert New York 81 85 96, 138 Henderson, Ian & Co London 40, 47 32 59 60 70 80 86 87 88 88	Nadir, Rosita , London 49 44 6 86 Nandor, Kato Budapest
Heller Robert New York 81 85 96, 138	vancor, reaco bitcapest
Henderson, Ian & Co London 40, 47 32 50	Noke, J., Burslem England 1
69, 73, 80, 86, 87 88, 93	Noke, J., Burslem Figland 1 Nland, Gunur Sweden 1
Hess, Theodore USA 122	
	Olsen Thorkild Copenhagen 1
Hill, John , London 141 Hill, Tom , London 117	O Rorke E Brian ARIBA London
Hill, Tom , London 117	O KORK E DIMI A KIDA TAMOR
Hogan, James , London 117	
Howe, Jack, ARIBA London 41, 47 71	Pentat W Amsterdam 54 76 1 Pepter Mari ii London 71 1. Phœnix Book Co I id London 1
125 137	Pepler Marron London 71 J. Phoenix Book Co I td London 1 Pilichowski A V A R I B A London 24 48
Hully, J P , London 39	Phoenix Book Co. Ltd. London t
Hunter Alec London 143	Disharek AV ARIRA Lauku 11 18
Hunter Eileen London 139	Phoenix Book Co 1 td London 1 Phichowski A V , A R I B A London 24 38 Ponti Gio Milan
Hyde, H London 72	Poul Design
riyac, ii Dalaoit /2	Powell Barnaby Londo 1 1
Iles, Bird, Ltd London 45, 50, 52, 72, 81,	
Iles, Bird, Ltd London 45 30, 53 72, 81,	
84, 93, 104	Reed Cynthia Melbourne Australia Richter, Ian London 44
64, 93, 104 Ingram Max , London 65	Reed Cynthia Melbourne Australia Richter, Ian London 44
84, 93, 104	Reed Cynthia Melbourne Australia Richter, Ian London 44 Rietveld, G Utrechi
64, 93, 104 Ingram Max , London 65	Reed Cynthia Melbourn Australia Richter, Ian London 44 Rictveld, G Utrechi Rimanóczy Julius de Budapist
Ingram Max , London 64, 93, 104 65 Lod, John , London 23, 38, 71	Reed Cynthia Melbourn Australia Richter, Ian London 44 Rictveld, G Utrechi Rimanóczy Julius de Budapist
Ingram Max , London 64, 93, 104 65 Lod, John , London 23, 38, 71	Reed Cynthia Melbourni Australia Richter, Ian London 44 Richter, Ian London 44 Rivineld, G Utrechi Rimanóczy Julius de Budapest Rivineld I, Lemingrad Rodgers Cwladys M London I
Ingram Max , London 64, 93, 104 Lod, John , London 29, 38, 71 Jacob, Juhe Lid , London 54, 60, 136 Jaye, Margaret , Sydney, Australia 75	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimandezv Julius de Budapist Rimich I , Leningrad 1 Rodgers Cwladvs M London 1 Rohde Gilbert , New York 6
S4, 93, 104 65 120d, John , London 63, 71 120d, John , London 23, 38, 71 120d, Julie Ltd , London 34, 60, 136 134e, Margaret , Sydney, Australia 15 15 15 16 16 16 16 16	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimandezv Julius de Budapist Rimich I , Leningrad 1 Rodgers Cwladvs M London 1 Rohde Gilbert , New York 6
S4, 93, 104 65 Izod, John , London	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rondeges Cwladys M London 1 Rohde Gilbert, New York 6 Rosenauer, Michael London Roux-Soutz Vichtl, Paris
S4, 93, 104 65 Izod, John , London	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rondeges Cwladys M London 1 Rohde Gilbert, New York 6 Rosenauer, Michael London Roux-Soutz Vichtl, Paris
S4, 93, 104 65 Izod, John , London 29, 38, 71 Jacob, Julie Lid , London 34, 60, 136 Jaye, Margaret , Sydney, Australia 75 Jellicoe & Partners , London 15 60, 87 88, 92 Johnson, T H, & Son, FFR BA	Reed Cyuthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapist Rodgers Cwładys M London Rodgers Cwładys M London Rodgers Cwładys M London Rodgers London Rows-Soutz Michael London Rows-Soutz Michael London Rows-Soutz Michael London
S4, 93, 104 65 120d, John , London 62, 38, 71 120d, John , London 23, 38, 71 120d, John , London 24, 38, 71 120d, John 25, 36, 37, 38, 71 120d, John 25, 36, 37, 38, 92 120d, John 25, 36, 37, 37, 37, 37, 37, 37, 37, 37, 37, 37	Reed Cyuthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapist Rodgers Cwładys M London Rodgers Cwładys M London Rodgers Cwładys M London Rodgers London Rows-Soutz Michael London Rows-Soutz Michael London Rows-Soutz Michael London
S4, 93, 104 Ingram Max	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Riymanóczy Julius de Budapist Riymeh I, Lemingrad I Rodgers Cwladys M London I Rohde Gilbert, New York 62 Rosenauer, Michael Laidon Roux-Spitz Vitchtl, Paris Rowley, Laurence A J London 69 Royère Jean Paris 38, 40 48, 63, 71 74, 8 Royère Jean Paris 38, 40 48, 63, 71 74, 8
S4, 93, 104 65 120d, John , London 63, 65 120d, John , London 23, 38, 71 13cob, Julie Ltd , London 54, 60, 136 13cob, Margaret , Sydney, Australia 75 12licoe & Partners , London 15 60, 87 88, 92 10hnson, T H, & Son, FFR 1 B A 10ncaster, England 31	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapest Rimanóczy Julius de Budapest Rimanóczy Julius de Budapest Rimanóczy Gwladys M London 1 Rodgers Cwladys M London 6 Rodgers Cwladys M London 6 Roux-Spitz Michel, Paris Rowley, Laurence A J London 69, 71, 133, 1 Rowntree Douglas W A R I B A London Royère Jean Paris 38, 40 48, 63, 71 74, 8 92,
Ingram Max, London 65, 102d, John, London 23, 38, 71 Jacob, Julie Lid, London 54, 60, 136 Jaye, Margaret, Sydney, Australia 75, Jellicoe & Partners, London 15, 60, 87, 88, 92 Johnson, T. H., & Son, FFRIBA Doncaster, England 31 Jourdain, F. Pans 28	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Risnich I , Leningrad I Rodgers Cwladys M London I Rodgers Cwladys M London I Robert Cylledys M London I Rosenauer, Michael London 69 71, 133, 1 Rowntree Douglas W ARIBA London 80 71, 133, 1 Rowntree Douglas W ARIBA London 80 71, 133, 1 Rowntree Douglas W ARIBA London 80 71, 133, 1 Rowntree Douglas W ARIBA London 80 71, 133, 1 Rowntree Douglas W ARIBA London 80 71, 133, 1 Rowntree Douglas W ARIBA London 80 71, 133, 1 Rowntree Douglas W ARIBA London 92, 1 Russell Gordon, Ltd Broadway Worcs, and
S4, 93, 104 65 Izod, John , London 23, 38, 71 Jacob, Julie Lid , London 34, 60, 136 Jaye, Margaret , Sydney, Australia 75 Ellicoe & Partners , London 15 60, 87 88, 92 Johnson, T H, & Son, FFR BA Doncaster, England 31 Jourdain, F , Paris 28 Judge, C H , London 140 London 140 London 15 60, 87 London 16 60, 87 London 17 8 London 18 19 London 19	Reed Cynthia Melbourne Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Risnich I , Leningrad I Rodgers Cwładys M London I Rodgers Cwładys M London I Robert Cwładys M London I Rosenauer, Michael London Roux-Spitz Michel , Paris Rowley, Laurence A J London 69, 71, 133, 1 Rowntree Douglas W A R I B A London Royère Jean Paris 38, 40, 48, 63, 71, 74, 68 Russell Gordon, Ltd Broadway Worcs, and
S4, 93, 104 65 120d, John	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Rodgers Cwładys M London 1 Rohde Gilbert, New York 62 Rosenauer, Michael London 69 Roux-Spitz Michael London 69 Rowley, Laurence A J London 69 Rowley, Laurence A J London 69 Rowley, Laurence A J London 69 Royère Jean Paris 38, 40 48, 63, 71 74, 8 92, Russell Gordon, Ltd Broadway Wores, and London 49 52 35, 59 62 68, 7,0 73 86, 91 62
S4, 93, 104 65 120d, John	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Rodgers Cwładys M London 1 Rohde Gilbert, New York 62 Rosenauer, Michael London 69 Roux-Spitz Michael London 69 Rowley, Laurence A J London 69 Rowley, Laurence A J London 69 Rowley, Laurence A J London 69 Royère Jean Paris 38, 40 48, 63, 71 74, 8 92, Russell Gordon, Ltd Broadway Wores, and London 49 52 35, 59 62 68, 7,0 73 86, 91 62
S4, 93, 104 65 Izod, John , London 23, 38, 71 Jacob, Julie Lid , London 54, 60, 136 Jaye, Margaret , Sydney, Australia Jellicoe & Partners , London 15 60, 87 88, 92 Johnson, T H, & Son, FFRIBA Doncaster, England 31 Jourdain, F , Paris 28 Jourdain, F , Paris 28 Jourdain, F , Paris 28 London 100 Kage, W Sweden 100 Kage, W Sweden 100 Kenrick, C , London 89 Köhler, Margareta , Stockholm 82	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Ronders Cwładys M London 1 Rohde Gilbert, New York 62 Rosenauer, Michael London Roux-Spitz Michael London 69 Rowley, Laurence A J London 69 Rowley Laurence A J London 69 Rowley Laurence A J London 69 Rowlere Joan Paris 38, 40 48, 63, 71 74, 8 92, Russell Gordon, Litil Broadway Worcs, and London 49 52 35, 59 62 68, 7,0 73 86, 91 Sakier, George, New York
S4, 93, 104 65 Izod, John , London 23, 38, 71 Jacob, Julie Lid , London 54, 60, 136 Jaye, Margaret , Sydney, Australia Jellicoe & Partners , London 15 60, 87 88, 92 Johnson, T H, & Son, FFRIBA Doncaster, England 31 Jourdain, F , Paris 28 Jourdain, F , Paris 28 Jourdain, F , Paris 28 London 100 Kage, W Sweden 100 Kage, W Sweden 100 Kenrick, C , London 89 Köhler, Margareta , Stockholm 82	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Ronders Cwładys M London 1 Rohde Gilbert, New York 62 Rosenauer, Michael London Roux-Spitz Michael London 69 Rowley, Laurence A J London 69 Rowley Laurence A J London 69 Rowley Laurence A J London 69 Rowlere Joan Paris 38, 40 48, 63, 71 74, 8 92, Russell Gordon, Litil Broadway Worcs, and London 49 52 35, 59 62 68, 7,0 73 86, 91 Sakier, George, New York
S4, 93, 104 65 Izod, John , London 23, 38, 71 Jacob, Julie Lid , London 54, 60, 136 Jaye, Margaret , Sydney, Australia Jellicoe & Partners , London 15 60, 87 88, 92 Johnson, T H, & Son, FFRIBA Doncaster, England 31 Jourdain, F , Paris 28 Jourdain, F , Paris 28 Jourdain, F , Paris 28 London 100 Kage, W Sweden 100 Kage, W Sweden 100 Kenrick, C , London 89 Köhler, Margareta , Stockholm 82	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Ronders Cwladys M London 1 Rohde Gilbert, New York 62 Rosenauer, Michael London Roux-Sputz Vitchtl, Paris Rowley, Laurence A J London 69, 71, 139, 1 Rowntree Douglas W AR 1 B A London Royère Jean Paris 38, 40, 48, 63, 71, 74, 8 92, Russell Gordon, Ltd. Broadway Worcs, and London 49, 52, 55, 59, 62, 68, 7,0, 73, 86, 91, 62 Sakier, George, New York Sampe, Astrid Stockholm 68, 109, 11 Sanders, Morris B, New York 18, 42, 50, 68
S4, 93, 104 65 Izod, John , London 23, 38, 71 Jacob, Julie Lid , London 54, 60, 136 Jaye, Margaret , Sydney, Australia Jellicoe & Partners , London 15 60, 87 88, 92 Johnson, T H, & Son, FFRIBA Doncaster, England 31 Jourdain, F , Paris 28 Jourdain, F , Paris 28 Jourdain, F , Paris 28 London 100 Kage, W Sweden 100 Kage, W Sweden 100 Kenrick, C , London 89 Köhler, Margareta , Stockholm 82	Reed Cynthia Melbourm Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rodgers Cwladys M London 1 Rohde Gilbert, New York 62 Rosenauer, Michael Lindon 69 Roux-Spitz Michael Lindon 69 Rowley, Laurence A J London 69 Royère Jean Paris 38, 40 48, 63, 71 74, 8 92, Russell Gordon, Ltd Broadway Wores, and London 49 52 35, 59 62 68, 7,0 73 86, 91 6 Sakier, George, New York Sampe, Astrid Stockholm 68 109 1 Sanders, Morris B, New York 18, 42 50 8 98, 104, 105, 123 11
S4, 93, 104 65 100	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Romers Rowladys M London 1 Rohde Gilbert, New York 6 Rosenauer, Michael Lindon Roux-Sputz Michael Lindon Roux-Sputz Michael Lindon Rowley, Laurence A J London 69, 71, 139, 1 Rowntree Douglas, W AR I B A London Royère Jean Paris 38, 40, 48, 63, 71, 74, 8 Russell Gordon, Ltd Broadway Worcs, and London 49, 52, 55, 59, 62, 68, 7, 0, 73, 86, 91 Sakier, George, New York Sampe, Astrid Stockholm 68, 109, 11 Sanders, Morris B, New York 18, 42, 50, 8 98, 104, 106, 123, 11 Sanders, Morris B, New York 18, 42, 50, 8 98, 104, 106, 123, 11
S4, 93, 104 65 120d, John London 23, 38, 71 13cob, Julie Ltd London 34, 60, 136 13cob, Julie Ltd London 15, 60, 87 88, 92 10cob, St.	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Rimanóczy Julius de Budapist Ronders Cwładys M London Ronders Cwładys M London Ronders Cwładys M London Ronz-Spitz Michael London Roux-Spitz Michael London Ronz-Spitz Michael London Royère Jean Paris 38, 40 48, 63, 71 74, 8 92, Russell Gordon, Ltd. Broadway Worcs, and London 49 52 55, 59 62 68, 7,0 73 86, 91 6 Sakier, George, New York Sampe, Astrid Stockholm 68 109 10 Sanders, Morris B, New York Sampe, Astrid Stockholm 68 109 10 Sanders, Morris B, New York Samper, Astrid Stockholm 68 109 10 Sanders, Morris B, New York Saporta, I E Athens Scarlett, Frank, B A, A R I B A, London
S4, 93, 104	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rimanóczy Julius de Budaptst Rodgers Cwladovs M London Rodgers Cwladovs M London Robers Julius M London Roux-Spitz Michel, Paris Rowley, Laurence A J London 69, 71, 133, 1 Rowntree Douglas W AR I B A London Royère Jean Paris 38, 40, 48, 63, 71, 74, 8 92, Russell Gordon, Ltd Broadway Worcs, and London 49, 52, 55, 59, 62, 68, 7,0, 73, 86, 91 Sakier, George, New York Sampe, Astrid Stockholm 68, 109, 11 Sanders, Morris B, New York 18, 42, 50, 8 98, 104, 106, 123, 11 Saporta, I E Athens Scarlett, Frank, B A, A R I B A, London Schofield Frederick & Harland, 1 td.,
S4, 93, 104	Reed (Yuthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapest Rimich I, Leningrad 1 Rodgers Cwladys M London 1 Rohde Gilbert, New York 6. Rosenauer, Michael Luidon Roux-Spitz Vichtl, Paris Rowley, Laurence A J London 69, 71, 133, 1 Rowntree Douglas W A R I B A London Royère Jean Paris 38, 40, 48, 63, 71, 74, 8 22, Russell Gordon, Ltd Broadway Worcs, and London 49, 52, 55, 59, 62, 68, 7, 0, 73, 86, 91 Sakier, George, New York Sampe, Astrid Stockholm 68, 109, 11 Sanders, Morris B, New York 18, 42, 50, 8 28, 104, 106, 123, 11 Saporta, I E Athens Scarlett, Frank, B A, A R I B A, London Schofield Frederick & Harland, I td, Bradford, England
S4, 93, 104	Reed (Yuthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapest Rimich I, Leningrad 1 Rodgers Cwladys M London 1 Rohde Gilbert, New York 6. Rosenauer, Michael Luidon Roux-Spitz Vichtl, Paris Rowley, Laurence A J London 69, 71, 133, 1 Rowntree Douglas W A R I B A London Royère Jean Paris 38, 40, 48, 63, 71, 74, 8 22, Russell Gordon, Ltd Broadway Worcs, and London 49, 52, 55, 59, 62, 68, 7, 0, 73, 86, 91 Sakier, George, New York Sampe, Astrid Stockholm 68, 109, 11 Sanders, Morris B, New York 18, 42, 50, 8 28, 104, 106, 123, 11 Saporta, I E Athens Scarlett, Frank, B A, A R I B A, London Schofield Frederick & Harland, I td, Bradford, England
Ingram Max, London Lod, John, London Jacoth, Julie Lid, London Jaye, Margaret, Sydney, Australia Jelicoe & Partners, London Johnson, T. H. & Son, FFRIBA Doncaster, England Jourdaun, F., Pans Judge, C. H., London Kage, W. Sweden Kenrick, C., London Köhler, Margareta, Stockholm Kovács, Margit, Budapest Kovacs, Z., Budapest Kovacs, Z., Budapest Kovacs, Z., Budapest Kovacs, Ludwig Budapest Leach, Bernard, St. Ives, England Lehmann, Monica, London 39, 44, 62, 86, 94	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budaptst Rimich I, Leningrad I Rodgers Cwladys M London I Rohde Gilbert, New York 6 Rosenauer, Michael Lindon Roux-Spitz Michael Lindon Roux-Spitz Michael Lindon Roux-Spitz Michael Lindon Royère Jean Paris 38, 40 48, 63, 71 74, 8 Russell Gordon, Ltd Broadway Wores, and London 49 52 55, 59 62 68, 7, 0 73 86, 91 Sakier, George, New York Sampe, Astrid Stockholm 68 109 1 Sanders, Morris B, New York 18, 42 50 8 98, 104, 105, 123 11 Saporta, I E Athens Scarlett, Frank, B A, A R I B A, London Schofield Frederick & Harland, I td, Bradford, Fingland Schwadron, Wienwurm & Veesei, Czecho-
Ingram Max, London Lod, John, London Jacob, Juhe Lid, London Jacob, Juhe Lid, London Jaye, Margaret, Sydney, Australia Jelicoe & Partners, London Joel Bettv Lid London Joel Bettv Lid London Joenster, England Jourdain, F., Paris Judge, C. H., London Kage, W. Sweden Kenrick, C., London Köhler, Margareta, Stockholm Körner, Joeph, Budapest Kovacs, Margit, Budapest Kovacs, Margit, Budapest Kovacs, Margit, Budapest Leach, Bernard, St. Ives, England Lehmann, Monica, London Jay, 44, 62, 86, 94 Lescaze, William New York Lescaze, William N	Reed Cynthia Melbourni Australia Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapest Rimanóczy Julius de Budapest Rimanóczy Julius de Budapest Rimanóczy Julius de Budapest Rodgers Cwladows M London 1 Rohde Gilbert, New York Rosenauer, Michael Lindon Roux-Spitz Michael Lindon 69 Rowley, Laurence A J London 69 Rowley, Laurence A J London 69 Royère Jean Paris 38, 40 48, 63, 71 74, 8 Russell Gordon, Ltd Broadway Wores, and London 49 52 35, 59 62 68, 7,0 73 86, 91 6 Sakier, George, New York Sampe, Astrid Stockholm 68 109 12 Saporta, I E Athens Scarlett, Frank, B 4, A R I B A, London Schofield Frederick & Harland, I td, Bradford, Figland Schwadron, Wienwurm & Veesei, Czecho- slovakia
Ingram Max, London Lod, John, London Jacoth, Julie Lid, London Jaye, Margaret, Sydney, Australia Jelicoe & Partners, London Johnson, T. H. & Son, FFRIBA Doncaster, England Jourdaun, F., Pans Judge, C. H., London Kage, W. Sweden Kenrick, C., London Köhler, Margareta, Stockholm Kovács, Margit, Budapest Kovacs, Z., Budapest Kovacs, Z., Budapest Kovacs, Z., Budapest Kovacs, Ludwig Budapest Leach, Bernard, St. Ives, England Lehmann, Monica, London 39, 44, 62, 86, 94	Reed Cynthia Melbourn Australia Richter, Ian London 44 Richter, Ian London 44 Richter, Ian London 44 Rimanóczy Julius de Budapest Rismich I, Leningrad I Rodgers Cwladys M London I Rohde Gilbert, New York 62 Rosenauer, Michael London Roux-Sputz Michael London Roux-Sputz Michael London Roux-Sputz Michael London Royère Joan Paris 38, 40 48, 63, 71 74, 8 Russell Gordon, Ltd Broadway Wores, and London 49 52 55, 59 62 68, 7, 0 73 86, 91 Sakier, George, New York Sampe, Astrid Stockholm 68 109 12 Sanders, Morris B, New York 18, 42 50 8 98, 104, 105, 123 11 Saporta, I E Athens Scarlett, Frank, B A, A R I B A, London Schofield Frederick & Harland, 1 td, Bradford, Fingland Schwadron, Wienwurm & Veesei, Czecho-

Société Pierre et Métal, Paris 76, 87, 102	Thomas De la Rue & Co Ltd The fan
Speniagrd F The Hapue 70	fits through a six-inch hole in a window
Spewer Marian London 48, 50, 71, 84, 134	pane or partition, and the two parts clamp
Stromberg Stockholm 113	together to note it in position
Summers, Geraid, London 120, 134	
Symonds R W London 16, 1 59 60, 87,	
95, 101, 105	Vourekas, Emmanuel, Athens
Tecton, London 47, 70 Tevan, Margit, Budapest 122	viaiton, rimin i zondon
	Wardell, Moore & Dowling, Sydney, Australia 2.
	Warner Studio, Lendon 14
Thorson, Nils Copenhagen Tidemand, N Copenhagen 112, 114 Tobolski, T Paris 76 87, 102	
Tobolski, T Paris 76 87, 102	villeley, vill, 100 , 201001
Tobolski, T Paris 76 87, 102 Tomlinson, Harold M.A., FRIBA	Whitiaker, Bernard London 14:
Cambridge and London 10	Wilson, William London 11
Tubbs Percy Son & Duncan Γ & AARIBA	Woodman, H., London 140
London 49	Wormum, G Grey FRIBA London 18, 43 99
	Wright, Kusser, 14cm 10th 30 05, 121, 124
Vago, Pierre Paris 28, 70, 73 102	128, 129, 136
Van Alcu, William New York 42 58, 85, 104	Votes Manusco Sandgate Kent
Veases, Christine Reading England 48 93 Vent Axia Ltd , London An air extraction	
fan, comprising a Bakelite moulded easting,	Yorke I R S, A R I B A London 50
motor and blades manufactured by	Zadkine Ossip, London 71
	,
MANLFACTUREBS	Compactom, Ltd London 97 Conant Ball Co New York 85, 128, 129, 136
FABRICS	Dawn, Michael, Bedford England 127
Courtauld 5 Ltd London 143	
Courtauld's Ltd London 143 Crossley, John, & Sons Ltd Halifax,	
England 142	
Donald Bros I td Dundee Scotland 45, 58, 71	Finmar, Ltd , London 38, 71 74 96, 127,
139, 140	134, 137 Fortnum & Mason Ltd , London 15 65, 107
Dorn, Marion, Ltd London 77	Comp D F Tel Don't Folder
7.1	(rane P L Liu , bristoi, England 59
Edinburgh Weavers Ltd 53 62 141	
Finn, Jean London 53 62 141	Gispen's Factory, Holland 130
Finn, Jean London 142 Green & Abbott, Ltd , London 141	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85
Finn, Jean London 142 Green & Abbott, Ltd , London 141 Hunter, Eileen, Fabrics London 130	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85 Heal & Son, I td., London 47, 60, 68, 92, 100
Finn, Jean London 142 Streen & Abbott, Ltd., London 141 Hunter, Edeen, Fabrics London 139 Latex Upholstery Ltd., London 47	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85 Heal & Son, I td , London 47, 60, 68, 92, 100 129, 137
Finn, Jean London 142 Freen & Abbott, Ltd , London 141 Hunter, Eileen, Fabrier Londom 139 Latex Upholstery Ltd , London 47 Lee Arthur H , & Sons Ltd , Birkenhead,	Gispen's Factory, Holland Hampton Shops, New York Heal & Son, I td., London 47, 60, 68, 92, 100 129, 137 Herman Miller Furniture Co., Grand
Fun, Jean London 142 Freen & Abbott, Lid , London 141 Hunter, Edleen, Fabrics London 139 Latex Upholstery Lid , London 47 Lee Arthur H , & Sons Lid , Birkenhead, England 144	Gispen's Factory , Holland 130 Hampton Shops , Vew York Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co , Grand Rapids, Mich 62
Fun, Jean London 142 Freen & Abbott, Lid , London 141 Hunter, Edleen, Fabrics London 139 Latex Upholstery Lid , London 47 Lee Arthur H , & Sons Lid , Birkenhead, England 144	Gispen's Factory, Holland Hampton Shops, New York Heal & Son, I td , London Herman Miller Furniture Co, Grand Rapids, Mich H M V Gramophones, London 139 139, 137 62 62 63 64 65 65 66 67 66 67 67 67 68 69 69 69 69 60 60 60 60 60 60 60 60 60 60 60 60 60
Finn, Jean London 142 Freen & Abbott, Ltd., London 141 Funter, Edeen, Fabrics London 139 Latex Upholstery Ltd., London 47 Lee Arthur H, & Sons Ltd., Birkenhead, England 143 Did Bleach Linen Co., Ltd., London 62 Did Glamis Fabrics See Donald Bros	Gispen's Factory, Holland Hampton Shops, New York Heal & Son, I td , London 47, 60, 68, 92, 100 129, 137 Herman Willer Furniture Co , Grand Rapids, Witch H M V Gramophones , London 39 Jacob, G , Budapest 134
Finn, Jean London Freen & Abbott, Lid , London Hutter, Edleen, Fabries London Atex Upholstery Lid , London Atex Upholstery Lid , London Atex Lid , Birkenhead, England Bid Bleach Linen Co , Lid , London Bid Glamis Fabries Co , Lid , London Atex Colombia Co , Lid , London	Gispen's Factory, Holland Hampton Shops, New York Heal & Son, I td , London 47, 60, 68, 92, 100 129, 137 Herman Willer Furniture Co , Grand Rapids, Witch H M V Gramophones , London 39 Jacob, G , Budapest 134
Finn, Jean London Freen & Abbott, Lid , London Hunter, Edleen, Fabrics London Jago Atex Upholstery Lid , London Lee Arthur H , & Sons Lid , Birkenhead, England Jid Bleach Linen Co , Lid , London Jid Bleach Linen Co , Lid , London Russell Gordon, Lid Broadway, Worcs 142,	Gispen's Factory , Holland 130 Hampton Shops , New York 38, 85 Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co , Grand Rapids, Mich H M V Gramophones , London 130 Jacob, G , Budapest 134 Jacob, Juhe, Ltd , London 15
Finn, Jean London Freen & Abbott, Lid , London Hunter, Eileen, Fabrics London Jago Latex Upholstery Ltd , London Lee Arthur H , & Sons Ltd , Birkenhead, England Jid Bleach Linen Co , Ltd , London Jid Glamis Fabrics Redfern Publishing Co , Ltd , London Russell Gordon, Ltd Broadway, Worcs 143, 144	Gispen's Factory, Holland Hampton Shops, New York Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co , Grand Rapids, Mich HMV Gramophones , London Jacob, G , Budapest Jacob, Juhe, Ltd , London Joel Betty, Ltd , London Makers of Simple Furniture London 128, 134,
Finn, Jean London 142 Freen & Abbott, Ltd., London 141 Hunter, Ealten, Kabrics London 139 Latex Upholstery Ltd., London 47 Lee Arthur H, & Sons Ltd., Birkenhead, England 143 Did Bleach Linen Co., Ltd., London 62 Did Glamis Fabrics See Donald Bros Redfern Publishing Co., Ltd., London 144 Russell Gordon, Ltd. Broadway, Worcs 143, 144 Scottex Fabrics 45	Gispen's Factory , Holland Hampton Shops , New York Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Willer Furniture Co , Grand Rapids, Mich H M V Gramophones , London Jacob, G , Budapest 134 Jacob, Julie, Ltd , London Joel Betty, Ltd , London Makers of Simple Furniture London Makers of Simple Furniture London Malmsten, Carl , Stockholm 135, 136
Finn, Jean London Freen & Abbott, Lid , London 141 Futuer, Edleen, Fabrics London 139 Latex Upholstery Lid , London 47 Lee Arthur H , & Sons Lid , Birkenhead, England 143 Did Bleach Linen Co , Lid , London 62 Did Glamis Fabrics See Donald Bros Redfern Publishing Co , Lid , London 144 Russell Gordon, Lid Broadway, Worcs 142, 143, 144 London 453, 78	Gispen's Factory, Holland Hampton Shops, New York Heal & Son, I td , London Herman Miller Furniture Rapids, Mich H M V Gramophones, London Jacob, G, Budapest Jacob, Julie, Ltd , London Joel Betty, Ltd , London Makers of Simple Furniture Malmsten, Carl , Stockholm Maynard, Alister, Ltd London Maynard, Alister, Ltd London Mage Stockholm Mage Mage Mage Mage Mage Mage Mage Mage
Finn, Jean London Freen & Abbott, Lid , London 141 Hunter, Eileen, Fabrics London 139 Latex Upholstery Ltd , London 47 Lee Arthur H , & Sons Ltd , Birkenhead, England 143 Did Bleach Lanen Co , Ltd , London 144 Redfern Publishing Co , Ltd , London 144 Resell Gordon, Ltd Broadway, Wores 142, 143, 144 Lecottex Fabrics 143, 144 Lecottex Fabrics 143, 144 London 53, 72 Varing & Gillow 1 td London 49	Gispen's Factory, Holland Hampton Shops, New York Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co, Grand Rapids, Mich H M V Gramophones, London Jacob, G, Budapest Jacob, Julie, Ltd , London Joel Betty, Ltd , London Makers of Simple Furniture London 128, 134 Malmsten, Carl , Stockholm 135, 136 Maynard, Alister, Ltd London 126, 128, 133 Metz & Co , Amsterdam 54, 76
Finn, Jean London Faren & Abbott, Ltd., London Hutter, Edeen, Fabrics London Atex Upholstery Ltd., London Lee Arthur H, & Sons Ltd., Birkenhead, England Did Bleach Lanen Co., Ltd., London Did Glamis Fabrics See Donald Bros kedfern Publishing Co., Ltd., London Russell Gordon, Ltd. Broadway, Worcs Vactotex Fabrics Valton, Allan, Textiles Valton, Allan, Textiles Varner & Sons, I td. Brantice, Lsex. London 49 Varner & Sons, I td. Brantice, Lsex. 45, 140,	Gispen's Factory, Holland Hampton Shops, New York Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Willer Furniture Co , Grand Rapids, Mich H M V Gramophones , London Jacob, G , Budapest Jacob, Julie, Ltd , London Joel Betty, Ltd , London Joel Betty, Ltd , London Makers of Simple Furniture London Makers of Simple Furniture London Makers of Simple Furniture London Maynard, Alister, Ltd London Metz & Co , Amsterdam Miller, Duncan, Ltd , London 130, 126, 128, 133 Metz & Co , Amsterdam Miller, Duncan, Ltd , London 80
Finn, Jean London Freen & Abbott, Lid , London Hutter, Edleen, Fabrics London Ace Arthur H , & Sons Lid , Birkenhead, England Did Bleach Linen Co , Lid , London Old Glamis Fabrics See Donald Bros Redfern Publishing Co , Lid , London Russell Gordon, Lid Broadway, Worcs Varing & Gillow I td London Varing & Gillow I td London Varing & Gillow I td Braintree, Lssex Valid Hams London Varing & Gillow I td Braintree, Lssex Valid Hams London Varing & Gillow I td London	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85 Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co, Grand Rappds, Mich H M V Gramophones, London 39 Jacob, G, Budapest 134 Jacob, Juhe, Ltd , London 15, 136 Joel Betty, Ltd , London 128, 134 Malmsten, Carl , Stockholm 126, 128, 133 Metz & Co , Amsterdam 54, 76 Miller, Duncan, Ltd , London Modernage Furniture Co , New York 42, 58, 72,
Finn, Jean London Freen & Abbott, Lid , London Hutter, Edleen, Fabrics London Ace Arthur H , & Sons Lid , Birkenhead, England Did Bleach Linen Co , Lid , London Old Glamis Fabrics See Donald Bros Redfern Publishing Co , Lid , London Russell Gordon, Lid Broadway, Worcs Varing & Gillow I td London Varing & Gillow I td London Varing & Gillow I td Braintree, Lssex Valid Hams London Varing & Gillow I td Braintree, Lssex Valid Hams London Varing & Gillow I td London	Gispen's Factory, Holland Hampton Shops, New York Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Willer Furniture Co , Grand Rapids, Mich H M V Gramophones , London Jacob, G , Budapest Jacob, Julie, Ltd , London Joel Betty, Ltd , London Joel Betty, Ltd , London Makers of Simple Furniture London Makers of Simple Furniture London Makers of Simple Furniture London Maynard, Alister, Ltd London Metz & Co , Amsterdam Miller, Duncan, Ltd , London 130, 126, 128, 133 Metz & Co , Amsterdam Miller, Duncan, Ltd , London 80
run, Jean London Farcen & Abbott, Ltd., London Idunter, Esleen, Fabrics London Attenter Upholstery Ltd., London Lee Arthur H, & Sons Ltd., Birkenhead, England Id Bleach Linen Co., Ltd., London Id Glamis Fabrics Redfern Publishing Co., Ltd., London Idd Glamis Fabrics Redfern Publishing Co., Ltd., London Idd Glamis Fabrics Redfern Publishing Co., Ltd., London Idd Glamis Fabrics Redfern Publishing Co., Ltd., London Idd, Silver Fabrics Valton, Allan, Textiles Valton, Allan, Textiles Varner & Sons, Itd Braintree, Lssex Idd, 140, Idd, 141, 143 Vilton Royal Manufacturing Co. Ltd., London Idd, 141, 143 Vilton Royal Manufacturing Co. Ltd., London Idd, 141, 143 Vilton Royal Manufacturing Co. Ltd., London	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85 Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co , Grand Rapids, Mich H M V Gramophones , London 39 Jacob, G , Budapest 134 Jacob, Julie, Ltd , London 176 Joel Betty, Ltd , London 176 Makers of Simple Furniture London 128, 134 Malmsten, Carl , Stockholm 135, 136 Maynard, Alister, Ltd London 126, 128, 133 Metz & Co , Amsterdam 54, 76 Miller, Duncan, Ltd , London Modernage Furniture Co , New York 42, 58, 72, 85, 104 Nagy, Anthony & Son , Budapest 136
Finn, Jean London Freen & Abbott, Lid , London Hutter, Edleen, Fabrics London Ace Arthur H , & Sons Lid , Birkenhead, England Did Bleach Linen Co , Lid , London Old Glamis Fabrics See Donald Bros Redfern Publishing Co , Lid , London Russell Gordon, Lid Broadway, Worcs Varing & Gillow I td London Varing & Gillow I td London Varing & Gillow I td Braintree, Lssex Valid Hams London Varing & Gillow I td Braintree, Lssex Valid Hams London Varing & Gillow I td London	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85 Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co, Grand Rappds, Mich H M V Gramophones, London 39 Jacob, G, Budapest 134 Jacob, Julie, Ltd , London 136 Joel Betty, Ltd , London 128, 134 Malmster, Carl , Stockholm 135, 136 Maynard, Alister, Ltd London 126, 128, 133 Metz & Co , Amsterdam 54, 76 Miller, Duncan, Ltd , London 80 Modernage Furniture Co , New York 42, 58, 72, 85, 104 Nagy, Anthony & Son , Budapest 136 Practical Furniture , London 75, 126, 128, 129,
Fine, Jean London Fine, Jean London Fine, Jean London Fine, London Fin	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85 Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co, Grand Rapids, Mich Gel H M V Gramophones, London 39 Jacob, G , Budapest 134 Jacob, Julie, Ltd , London 176 Joel Betty, Ltd , London 178 Makers of Simple Furniture London 128, 134 Malnusten, Carl , Stockholm 135, 136 Maynard, Alister, Ltd London 126, 128, 133 Metz & Co , Amsterdam 54, 76 Miller, Duncan, Ltd , London Modernage Furniture Co , New York 42, 58, 72, 85, 104 Nagy, Anthony & Son , Budapest 136 Practical Furniture , London 75, 126, 128, 129,
Fine, Jean London Fine, Jean London Fine, Jean London Fine, London Fin	Gispen's Factory, Holland Hampton Shops, New York Heal & Son, I td , London Rapids, Mich Herman Miller Furniture Co, Grand Rapids, Mich HM V Gramophones, London Jacob, G, Budapest Jacob, Juhe, Ltd , London Joel Betty, Ltd , London Joel Betty, Ltd , London Makers of Simple Furniture London Malmsten, Carl , Stockholm Maynard, Alister, Ltd London Metz & Co , Amsterdam Modernage Furniture Co , New York 42, 58, 72, Nagy, Anthony & Son , Budapest Practical Furniture , London Prohaska J , Budapest 135 Prohaska J , Budapest
Finn, Jean London Freen & Abbott, Ltd , London Hutter, Eileen, Fabrics London Lee Arthur H , & Sons Ltd , Birkenhead, England Did Bleach Linen Co , Ltd , London Cold Glamis Fabrics Redfern Publishing Co , Ltd , London Ltd Broadway, Worcs London, Ltd Broadway, Worcs London, Ltd Broadway, Worcs London, Ltd Broadway, Worcs London, Allan, Textiles Walton, Allan, Textiles Warner & Sons, I td Braintree, Lssex London L	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85 Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co, Grand Rappds, Mich H M V Gramophones, London 39 Jacob, G, Budapest 134 Jacob, Julie, Ltd , London 136 Joel Betty, Ltd , London 128, 134 Malmster, Carl , Stockholm 135, 136 Maynard, Alister, Ltd London 126, 128, 133 Metz & Co , Amsterdam 54, 76 Miller, Duncan, Ltd , London 80 Modernage Furniture Co , New York 42, 58, 72, 85, 104 Nagy, Anthony & Son , Budapest 136 Practical Furniture , London 75, 126, 128, 129, Prohaska J , Budapest 134 Rowley Gallery of Decorative Art Ltd
Fun, Jean London Green & Abbott, Ltd , London Hutter, Eileen, Fabrics London Latex Upholstery Ltd , London Lee Arthur H, & Sons Ltd , Birkenhead, England Jid Bleach Linen Co , Ltd , London Old Glams Fabrics See Donald Bros Redfern Publishing Co , Ltd , London Russell Gordon, Ltd Broadway, Worcs Walton, Allan, Textiles London Warner & Sons, I td Brantree, Lssex Walton Royal Manufacturing Co. Ltd , London FURNITURE Abbatt Paul & Marjoric Ltd , London (nursery furniture) Jid London Jid	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85 Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co, Grand Rapids, Mich H M V Gramophones, London 39 Jacob, Juhe, Ltd , London 135 Joel Betty, Ltd , London 135 Joel Betty, Ltd , London 135, 136 Malmsten, Carl , Stockholm 135, 136 Maynard, Alister, Ltd London 128, 134 Malmsten, Carl , Stockholm 135, 136 Maynard, Alister, Ltd London 128, 133 Metz & Co , Amsterdam 54, 76 Miller, Duncan, Ltd , London 165, 104 Nagy, Anthony & Son , Budapest 136 Practical Furniture , London 75, 126, 128, 129, Prohaska J , Budapest 134 Rowley Gallery of Decorative Art Ltd London 69, 71, 73, 133 134
Enn, Jean London Green & Abbott, Ltd , London Hutter, Eileen, Fabrics London Latex Upholstery Ltd , London Lee Arthur H , & Sons Ltd , Birkenhead, England Did Bleach Linen Co , Ltd , London Did Glamis Fabrics See Donald Bros Redfern Publishing Co , Ltd , London Russell Gordon, Ltd Broadway, Worcs L42, Scottex Fabrics Walton, Allan, Textiles London Warner & Sons, I td Braintree, Lssex Walton Allan, Textiles London Warner & Sons, I td Braintree, Lssex L51, 143 Wilton Royal Manufacturing Co. Ltd , London (nursery furniture) Bath Cabinet Makers Co , Ltd , Bath England Rowman Bros Ltd , London 44, 48, 49, 72, 91, 94, 133 Bowman Bros Ltd , London Sowman Bros Ltd , London	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85 Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co , Grand Rappds, Mich H M V Gramophones , London Jacob, G , Budapest 134 Jacob, Juhe, Ltd , London 155 Makers of Simple Furniture London 158, 134 Malmsten, Carl , Stockholm 126, 128, 133 Metz & Co , Amsterdam 54, 76 Miller, Duncan, Ltd , London Modernage Furniture Co , New York 42, 58, 72, Nagy, Anthony & Son , Budapest 136 Practical Furniture , London 75, 126, 128, 139 Prohaska J , Budapest 136 Prohaska J , Budapest 136 Rowley Gallery of Decorative Art Ltd London 69, 71, 73, 133 134 Russell, Gordon, Ltd , Broadway, Worcs 55,
Finn, Jean London Green & Abbott, Ltd , London Hunter, Eileen, Fabrics London Latex Upholstery Ltd , London Lee Arthur H, & Sons Ltd , Birkenhead, England Old Bleach Linen Co , Ltd , London Old Glamis Fabrics See Donald Bros Redfern Publishing Co , Ltd , London Russell Gordon, Ltd Broadway, Worcs Walton, Allan, Textiles London Warner & Sons, I td Brantire, Lsex Wilton Royal Manufacturing Co , Ltd , London FURNITURE Abbatt Paul & Marjorie Ltd , London (nursery furniture) Sath Cabinet Makers Co , Ltd , Bath England 44, 48, 49, 72, 91, 94, 133	Gispen's Factory, Holland 130 Hampton Shops, New York 38, 85 Heal & Son, I td , London 47, 60, 68, 92, 100 Herman Miller Furniture Co, Grand Rapids, Mich H M V Gramophones, London 39 Jacob, Juhe, Ltd , London 135 Joel Betty, Ltd , London 135 Joel Betty, Ltd , London 135, 136 Malmsten, Carl , Stockholm 135, 136 Maynard, Alister, Ltd London 128, 134 Malmsten, Carl , Stockholm 135, 136 Maynard, Alister, Ltd London 128, 133 Metz & Co , Amsterdam 54, 76 Miller, Duncan, Ltd , London 165, 104 Nagy, Anthony & Son , Budapest 136 Practical Furniture , London 75, 126, 128, 129, Prohaska J , Budapest 134 Rowley Gallery of Decorative Art Ltd London 69, 71, 73, 133 134

Thonet Bros Ltd , London 68	Korkoid Decorative Floors, London 101
Weiss, J , Budapest 134	Mander Bros , Wolverhampton, England 31
-71	Masonite Ltd , London 101
GLASS	lational Houses Inc., New York 42, 58
	Noel Floors Ltd , London 'Paropa' Roof (See Franci)
Corning Glass Works (See Steuben)	'Paropa" Roof (See Frazzi)
Elfverson Glass Factory Stockholm 113, 117,	rermanite Ltd., London 29
119	Reeve, P & Sons 21
Holmegaard Glassworks, Denmark 117	Richards Tiles Ltd , London 103
Kosta Glassworks, Sweden 109, 117, 118, 119	Rippers Ltd London
Orrefors Glass Factory, Sweden 117, 118	Sanderson, Arthur, & Sons London 58
Powell, James, & Sons Ltd London 107, 117 Steuben Glass (Corning Glass Works,	Savestane Steel Co Ltd , London 10t Sperrholz Panelling 34
Corning, NY)	Sperrhold Panelling 34 Staverton Builders I td London 24
Webb, Thomas, & Corbett Ltd Stourbridge,	Venesta Ltd London 22 40 42 49 80
England 119	Wiggin & Sankey Ltd 17
Whitefriars Glass (See Powell	Williams & Williams Ltd London 28
·	Wilton & Co Ltd London 22
HOUSEHOLD MACHINERY AND FITMENTS	
Benham & Sons Ltd London 101	LIGHT FITTINGS
Bratt Colbran Ltd , London ,5 71	Adams, Maurice, Ltd London 12,
Cannon Iron I oundries I td I ondon 98	Heal & Son Ltd London 123
Champion Cookers (See Cannon)	Lighting Centre Ltd London 49 100 1-4
Coldspot Refrigerators 198	125 131
Cozy Stove Co Ltd , London 49 De la Rue Thomas, & Co Ltd London 11	Merchant Adventurer's Itd London 49
Dunlop Rubber Co, Ltd London 137	Stuart & Turner, 1 td London 20
Electrolux Ltd , London 98	Troughton & Young Ltd , See Lighting Centre,
Esse Cooker Co Ltd , London 60	Wright Russel Inc New York 124
Flavel, Sidney, & Co Ltd , Learnington,	
England 98 148	METALWARE
Gilbert A C, Co, New Haven USA 138	
HMV Household Appliances 1 td London 138	Chase Brass & Copper Co New York 121
Hotpoint Electric Appliances Co I td	Culdsmeds Akticholag Stockholm 109
London 198	Jensen, Georg Copenhagen 114 120
Ideal Boilers & Radiators Ltd I ondon 15 20,	Roberts & Belk I td Sheffield, Lingland 120 Russell Gordon, I td Broadway, Worcs 122
Table District March 1 and 1 a	Russell Gordon, Ltd Broadway, Wores 122 Wright Russel Inc New York 121
Johns, Edward, & Co London 109	tright reliser the ten fork 121
Jubilee Cooker (See Flavel) Junker's Salamander Stoves 33	
Junker's Salamander Stoves 33 Kabineat Cookers 138	POTTERY
Kandya Ltd Hayes, England 138	Curter, Stabler & Adams I id Poole England
Moffat Electric Cookers and Refrigerators,	[11 14
London tor	Ceramique de Piris 65
Monel Metal (See Wiggins)	Copeland W I & Sons Ltd London 110
Sears Roebuck & Co, Chicago 138	Doulton & Co Ltd Burslem, Pagland 114
I wylords Ltd Stoke on Trent England 104	Green T G, & Co London 100
Wiggin Henry & Co Ltd , London 98 99, 100	(rustavsberg Potteries, Sweden 100)
Stevens & Williams Ltd, London 92	Jackson & Gosling 1td , Stoke on Irem,
	Ingland 114
CONSTRUCTIONAL AND DECORATING	Leach Pottery The (Bernard Leach) St Ives,
MATERIALS	TITE TO SERVICE TO SER
Adl. 1 D.1 . 0.6 tol. Toulon	
Adlard, Roberts, & Co Ltd , London 15 Bakelite Ltd London 2	Leningrad Pilkington's Royal Lancastrian Pottery,
	Chifton Junction Ingland 92 113
Burkle D, & Son Ltd , London 17 Contemporary Woodwork , London 40	Rorstrand Potteries Sweden 110 114
Crittall Manufacturing Co Ltd , London 31	Royal Conenhagen Porcelain Co., Copen
Drury & Son, Ltd , Manchester, England 44	hagen and London 47, 87 110, 112, 113, 114 Royal Lancastrian Pottery (See Pilkington)
Eternit Ashestos Tiles 28	Royal Lancastrian Pottery (See Pilkington)
Frazzi Ltd , London 17	Snode China (See Copeland)
Harding, W A , Guildford, England 30	Wedgwood, Josiah, & Sons Ltd , Stoke
James, W, & Co, Ltd, London 22	on Trent, England 110, 113 115

PRIVATE HOUSES,	London, Apsley House 97
APARTMENTS, FLATS	London, flat at Lancaster Gate 61
	London, house at Campden Hill 49
Ardmore, Pa, studio for Mr Roy Spreter 16	London, Mr Lyddon Gardner 18, 43
Berkhamsted, England, house of Mr T	London, house of Mr Cary Grant 69
Geoffrey Blackwell 16, 51, 101	Manchester, England, house by The Bath
Berlin-Dahlem , two houses 21	Cabinet Makers 44
Boston, Mass, small house 23	Mayfair, London, apartment by Michael
Broadstairs, England, house by Bird Iles 50, 81	Dawn and others 39, 44, 62
Bromley, Kent , Sonning (Mr Geoffrey	Milan, house of Mr Luigi Figini 36
Dunn) 41, 52, 72, 91	Milan , house of Mr Emile Laporte 37
Brussels, Mr Von Extergem's house 41	Nauplia, Greece, house of Mr Menelaos
Brussels, studio and dining room 61	m 1
Budapest house by John Beutum 51	Tombras 33
Budapest, the house of Dr Victor Bator 35	Neully, France house of Vime Puissant
Budapest, house of Mr Louis Szakács 34	Van-Cleef 76, 87
Budapest, house of Miss Rózsi Walter 29	New York City, house for Hampton Shops 38, 85
Budapest week-end house on an island in	New York City, house of the Modern Age
the Danube 27	(exhibition house for National Houses Inc.)
Cap Cavouri, Greece, villa of Mrs Chr	42, 72, 83, 104
	New York City, Mr & Mrs R C Kramer 18, 67
	New York City, Morris B Sanders 18, 42, 30, 85
Chantilly, near Paris, small country house 28	98, 104, 106
Chantilly, near Paris Villa du Golf"	Oxford, England, Victorian house 49
(Mtr Paulin) 32	Paignton, Devon, small houses 24
Chesham Boss, Bucks, house of Mr P B	Paris, house of Vime Alice Cocea 102
James 31	Paris, week-end house 40
Churt, Surrey, timber house 30	Psychico, Athens, house of Mr M Peridis 26
Clermont Ferrand, France, private house 27	Psychico, Athens, villa-studio of Mr A
Cobham, Surrey, Mr F Beddington's house 17	
Dittisham, Devon, small houses 24	
Elmstead Woods, Kent, Mr Francis Garnham 17	Rose Bay, Sydney, Australia house of Mr
Faraborough, Kent, private house 28	and Mrs J Laurence Heyworth 42
Gerrard's Cross London , ' Pond Wood '	Stanmore, Middlesex, The Garden
(Mr C March) 22	House" (Mr H G Hayes Marshall) 15
Hampstead, London, house of Mrs Schneerson 89	Stockholm, a city apartment 49
Hampstead, London, house of Virs J S Sykes 60	Surrey, England, small house 23, 38
Hampstead, London, Mr M A Adler s house 49	Sydney, Australia, flat of Mr N A
Hampstead, London, The Sun House (Mr	Richardson 64
and Mrs P H Goodbrook) 42, 131	Sydney, Australia, house of Dr Hall Best 62
Hindhead, Surrey, house by Ernest Freud 51	Sydney, Australia, house of Mrs W Ferguson 75
Kensington, London, house of Mrs MacGregor 71	Sydney, Australia, 'Moidart" (Mr and
Kingswear, Devon, house of Mr R d Oyley	Mrs James Burns, 25
Carte 80	Toorak, Australia house of Mr and Mrs
Lindfield, NSW, Australia, Green Gables" 52	Dudley Brunton 75, 93
London, Miss Dinshaw a apartment, Stock	Unity House, Pa , summer camp 19
1. 1 77 11	Worthing, Sussex, Mr Bernard de Bruyne 20
London, the apartment of Mrs Harry	Wraysbury, Bucks, West Watch" (Mr
Ewbank, Bryanston Court 77	S D Waley) 22

NB.—Reference numbers given in the captions to the illustrations on each page read from left to right, starting at the top, unless otherwise stated

YOUR TASTE — AND MINE

THE EDITOR TALKS ON THE SCOPE AND LIMITS OF INDIVIDUAL CHOICE—DESIGN AS A SOCIAL SCIENCE AND PUBLIC RESPONSIBILITY

As this issue appears in the year of coronation of the King of England, we begin naturally to think of the changes, improvements and new ideas which the new reign is likely to bring with it. What trend is foreshadowed in architecture and decoration?

Taking the period that has elapsed since the accession of his late Majesty, King George V, in order to find the broadest possible term for such changes, we shall probably use the word Simplification. The aim of architect and decorator, it is constantly repeated, is to simplify, to get rid of non-essentials, to plan for twentieth-century conditions and twentieth-century mode of life

Various reasons have been given why this should be so. It is one of those periods of reaction when, having been sickened by too much useless ornament we fly for relief to the other extreme. Life itself for the city-dweller is more complicated, hurried, full of incident, and therefore the simplicity of the home is a refreshing contrast, but there are reasons for simplicity of a more definite and tangible kind than these. They consist in the attempt to make good design practical for those who are not wealthy. Secondly, in the attempt to relate the house and its equipment more closely and sensibly than in the past to the needs of those who are going to live in it.

This is not quite or not necessarily the same thing as simplification. The International Exhibition at Paris in 1925 was for some years following considered to be a triumph of modern ideas because, for example, instead of an expensive sideboard with a great deal of decoration it provided an expensive sideboard without much decoration. That is to say, furniture was simplified, but to what end? It remained fundamentally the same, as far as purpose and the way in which it met the purpose was concerned Nor did it become less costly. Thus it might seem that the whole difference was reduced to one of taste in the asthetic sense, and simplicity for simplicity's sake was another way of saying art for art's sake

Simplicity, of course, the right kind of simplicity, is a fine thing, but there must be a reason for it. That is the conclusion of an increasing number of designers to-day, and it is welcome because such a line of thought follows, more closely than before, the line of thought of the eventual users of these objects of design. There is much more in the matter than a sentimental discarding of Victorian things after a long period of sentimental hoarding. The householder, man or woman, does not want simply to be the negation of something else, or live in the shell of a Victorian room (which, even so, may be a Victorian room still). People need what serves the purposes of their mode of life. Thus the old style of cramped and fragile writing-desk required much more than simplification. The increasing number of type-writer users require space for this modern instrument, and on this assumption the designer of furniture has a new problem to solve, not to be solved by getting rid of superfluous ornament. The relation of seating accommodation

to some given number of guests and type of hospitality is another aspect of interior planning which the modern designer will take into account. There are many more. Human beings are human beings still, they want rest, food, the society of their fellows, etc., but the slight changes in the where, when, and how of this are obvious enough to require real adjustment of setting

The function of the architect and designer thus becomes, apart from his technical knowledge, not that of a man of taste, but an interpreter of social life He must solve among other things questions of etiquette, of hygiene. of the purse. He must allow sympathetically for the active pursuits and pleasures of his clients as well as their passive existence in the surroundings he provides, and they in turn will raise these questions if they are minded to have a home that fits them, instead of finding themselves enclosed by unsuitable surroundings. It is as a social science that we may expect to see developments in architecture and decoration. It is to be hoped that the International Exhibition opening in Paris this year will provide examples of this trend towards designing afresh. The "industrial designer" in the United States, such men as Raymond Loewy, Walter Dorwin Teague, Henry Dreyfuss, and Russel Wright, have already shown the value of a fresh and direct approach to the problem of design in details of household equipment and it would be extremely interesting to see how they would conceive a complete scheme of rooms as a domestic unit

An interior planned on very modern lines may lose in charm and character while it gains in convenience—and the more or less here is a matter in which we cannot dictate too severely We assume a modern man and woman, for purposes of argument, but we must recognise the existence also of not-somodern men and women and even of the anti-modern As was pointed out in the Introduction to last year's Decorative Art, so individual a matter as the interior of a house must allow for differences of taste or of expression the rage for simplifying at all costs has shown some palpable faults-for example in the virtual elimination of pictures from the walls The tendency no doubt has been to regard a painting or other work of art as a decorative feature and nothing more, and to argue that it comes under the heading of "superfluous ornament" and get rid of it. This is simplification without sense A picture, it is true, can have a decorative relation to the rest of a room, but it has much more than that Seriously considered and chosen, it is as much a part of the life of the intellect and imagination as the books and music with which a house is stocked as a matter of course. If the architect and decorator do not provide for them it would seem to indicate they are not fully alive to their social rôle which should make them the interpreters of as full and rich a life as possible

Indeed, a more rational planning of the interior should not be allowed to thrust aside the claims of beauty—or, as it sometimes does, to become a sort of moral disapproval of any such thing. There is nothing ethically wrong with ornament, nor need we restrain our liking for a piece of "period" furniture which may be in itself quite admirable. The right way to look at modern design is from the practical angle of what material advantages it provides, not as an almost religious cult to be accepted with awe

The limit to individual freedom, however, is clearly marked when we consider the house from without and in relation to other houses. Here the problem is truly one of social science, and concerns everybody. The question of architectural planning goes somewhat outside the limits of Decorative Art. for it is impossible to think of it logically without realising that it is a matter of communal planning. But at least we can all realise that the abundance of ugliness to be found in every part of the world where there are cities and large numbers of people is due to an absence of social responsibility in architecture, blame for which we must all share to some extent There is the absurdity of cities built on rural lines and rural districts casually and wantonly built up as city streets, the new suburb which remains obstinately village-like (though a distorted and bloated village) even when it is thoroughly urban, the small houses on each side of an arterial road, vibrating day and night to the thunder of traffic. In such districts the clash between modern, not-so-modern, and anti-modern becomes a public nuisance Pseudo-Tudor is flanked by pseudo-Georgian, by Hollywood Spanish, by compromises between all the known styles The Type A, Type B and Type C of the speculative builder offer every assortment of size, shape and style Noise and absence of privacy are further disadvantages

As this seems to be a fault which can only be corrected by very far-reaching organization, the individual may feel that it has little to do with him or her Yet if one of us, as a private individual, intends to buy or build a house then there is a choice to be made. Such a prospective house-owner may ask 'Am I to choose a house in some traditional style, or one of these modern houses?" It is all the more difficult because the specifically so-called "modern" house is still in the minority, and the strange position prevails that this twentieth-century architecture is a lone interloper that has to edge its way in among very different kinds of building. Many individual buyers hesitate, attracted perhaps by the cleanness of line and novelty of shape, yet, they may think to themselves, "In a few years, will this appear a freak that I shall be heartly sick of by that time?" Such a thought will give pause to those who have limited incomes—though it may not deter the wealthy There is no easy solution to the difficulty. It is easy to experiment with the interior-not so easy with solid and expensive construction Whether the house will harmonise with its existing surroundings must be borne in mind, especially in country districts, and there the mellow attractions of historic buildings and local tradition may seem so strong that the modern house is out of place Consultation with an architect should be a first step and add a determination to be satisfied with the practical functioning of the house, for a sound plan conditions a good deal of its appearance

Actually our difficulty is that of too great a variety of choice, but it may be that we must wait for the appearance of houses produced cheaply and in quantity, but of good design—forms as definite and widely used as the automobile—before our building begins to show a consistent character Much, however, would be gained if as a community we begin to think seriously of the problem. No individual can alter conditions prevailing, but

the more individual crinessm becomes aware of the issue the nearer we shall

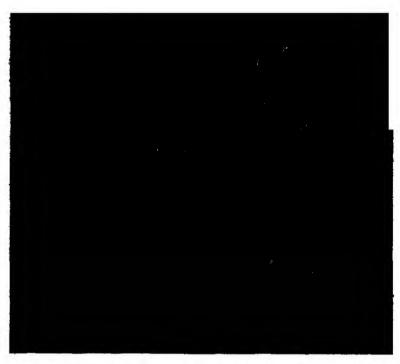
get to general improvement.

The filustrations to this year's Decretion Art show clearly the absent divergence of opinion in the treatment of the private house. There are houses of brick, reminiscent of the past, but modified to simpler forms, and the qualities of brick are such that one would like to see more of its use and its possibilities as a material of modern use, instead of (as it sometimes is) an initiation of concrete. On the other hand, architects in America, France, Great Britain and many other countries draw special attention to their modern buildings, houses of concrete, or resembling concrete construction, with flat roofs, lateral windows, airy, light, unconventional. These are not yet typical—the modern villas near Paris, for example are completely opposite in character to the quantity of often regrettable jerry building that is going on round the city. In America one sees a town house, startlingly incongruous with the nineteenth-century buildings on each side of it. Some modifications are necessary—more consistency certainly—before one can feel happy about modern architecture, but the germ of a good idea is there

The interiors, with some inevitable ups and downs and vagaries of fashion, show much practical simplicity tending in the direction that has been described earlier in these pages. Taken as a whole, however, one is often surprised at the high level of design in fabrics, rugs, furniture and the insignificance of such "works of art" in the old sense as find their way into these rooms. One feels that the excellent modern fabric designs (in Great Britain particularly good at present) the comfortable armchairs, the intimate nest of bookshelves, the soft lighting, in fact the many pleasant aspects of the modern interior require not competition but a complement. The appearance of modern forms of design, no longer "applied" art in being borrowed. but arising naturally from the nature of the material and its purpose, seems to have set up a gulf between the two forms of art which is not healthy in its result. The galleries of pictures and sculpture provide a wide choice and many of them have been modernised in decoration so that it is possible to see the effect of contemporary art in the characteristic interior of to-day It may be that such small details as the aboution of the picture rail (which makes an awkward division of wall space), the natural hesitation to hammer nails into a beautifully surfaced wall, are partly responsible, but it should not be beyond the ingenuity of architect and designer to provide simple and decorative methods of storing a "library" of art and of contriving its presentation in a practical and effective way

There is evidence that the design of industrially produced articles is improving. In the appointments of the kitchen and (to a lesser degree) the bathroom there is a great advance, and the modern kitchen is one of the most satisfactory rooms in the house. Its purpose, obviously, is clear, nor is there much difference of opinion as to its ideal form. That other rooms are less decisive in character is, however, not to be wondered at, perhaps not to be regretted, for we cannot regard the whole problem as a mechanical one—nor in the varied and subtle matter of individuality should we profess

to impose one solution upon everybody



A well-proportioned, welcoming exterior is something which we all want and can appreciate—if the architects of to-day will provide it for us. The outside of our house, and the approach to it (say we women) should have the seme simplicity and grace that we are trying, more and more, to introduce into the interior. Yet we are still a little shy, especially in England, of super-modern houses of concrete and seel—flat-roofed structures with windows of conservatory-like numbers and dimensions, and a dearth of all the old, familiar features. Houses of mellow brick and pleasantly coloured stone are, and probably always will be, dear to us. We incline towards them by tradition, and they suit the English landscape

and the English climate All-white houses are more attractive in lands of dazzing sunshine than in a country like ours, with its mild, misty days and sea-borne winds that bring scurrying clouds and constant alterations of light. And are flat roofs really much of an asset, except to town-dwellers for a few short weeks in the year? Until the smoke musiance is ended and some means is found to build better wind-shellers on them, most roofs will continue to be smutty, draughty places from which most of us are glad to flee after a very short shell

Sun porches, however, are a very different matter Thuse, and comfortable, spacious balcomes are useful and delightful things to every house-dweller On-

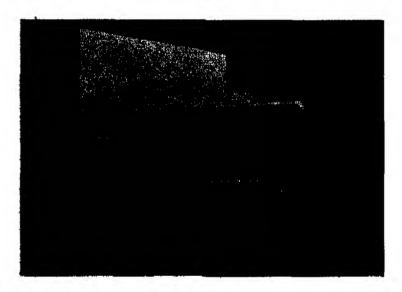
The Garden House, Stanmore, Middlessex, England, the residence of Mr. H. G. Hayes Marshall, Architects Jolisco & Partners moore Adlard red parties WALLS reinforced brustwork, with a coment rendering. DOOR AND WISSIOW frames of wood. REATING central—Ideal

Boilers and Radiators FURDETURE AND DECORATION by Betty Joel Lid and Fortness & Mason Lid. A small house designed in exact relation to site, both a small of east and spaceounsets between from the Regency. It is not in made great stretches with ground forecast and passed terraces (Photo Rex Smith and Norman Weste)



parches and balconess children can sleep or play in the fresh air, and older people onjoy healthy relaxation without having, perhaps, to pace croaded streets in order to get a breath of the out-of-doors. So we demand more of these altractive necessities, and frown on houses of school design they do not form an essential part. They should, in short, be as much of a commonplace in the new houses of to-day as sound sanitation and commences electric applicances, for they are quite as important to health and happiness.

We have to remember, of course, that the exterior of our house can move be quite so much a matter of endividual choice and taste as its interior. The surrounding houses have to be taken into account if there is not to be an ugly and even ridiculous clash of styles. Communal planning can help here, but it should be truly communal—that is, reformentative of people's real desires and not puit committing imposed on them by building authorities, or even by reall-intensioned but ill-informed architects. And who can inform these gentlemen but the voomen who live in the houses and have to run them?



1 A cercular bay remains to the drawing-room of a country house designed by R W Symonds for Gooffron Blackwall, Esq., O.B.E Built to replace an earlier on which gave too lettle light, Georgem pence in the transom

reiann harmony of style (Photo Dell & Wasnerright)
2 A studio and four-door garage for Mr Roy Streter,
Architect William Lavaze
Constructed in stone and resultance concrete

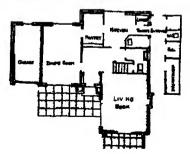


Mr F Biddingion's house at Cobham, Surrey, England Architects Stenley Hall & Easton and Robertson

NOOF Buttermere slates by Wiggus & Sankey,
"Peropa" fat roof by Frazzi WALLS eleven-inch
cavity walls, colour-coathed pale finit extraally
DOOR AND WINDOWS Of Frazzi kink mith the walls,
by Rippors and D Burkle, windows and shutters are

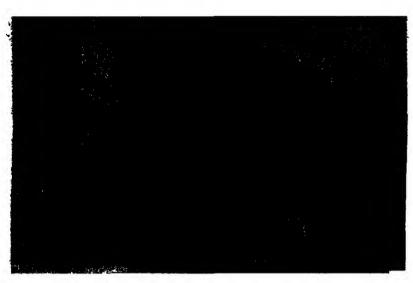
parated terquests blue BALICINIES are of parated weather-bounding. The brong-rooms and bedrooms are pleasand to take full advantage of the sun, the drang- and drawing-rooms have French caraments to the garden, a study, means of unreased ceiting height, obtains a good north light over the gerage roof. Corner transforce with glazed doors give access to balcones and to a flat roof with screen wells for sur-bathing.





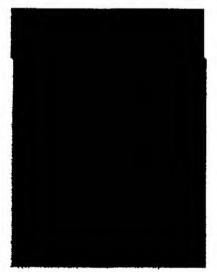
"Roba Hill," Elmstead Wards, Kent, England, the rendence of Mr Frances Garuham Architect Frank Scarlett, B.A., A.R.L.B.A.

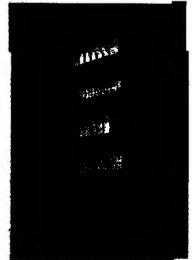
POUNDATION concrete ROOF Westmortand gram slates on a tamber roof WALLS altern-such bruck cauty walls, sprayed with white "Tentorite" DOOM furth. WINDOW FRAMES medal MEATING grampy and hot water system, such roadiners in the mans soons. The rate is on a quart road facing count, so that the mans rooms users arranged to face the front. The lawng-room oping wat to on arched logges, above solich is on spin terrare acceptable from the main hedroms. The second alternative acceptable from the main hedroms. The second as a simpang place for young children. The plan is of the ground face.

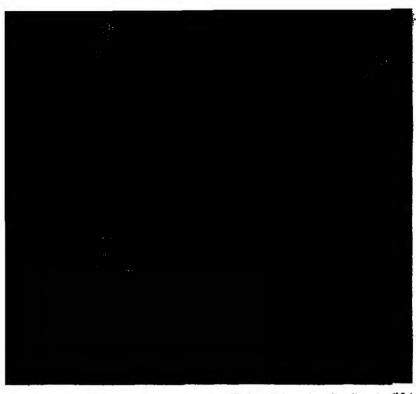


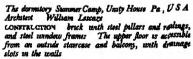
Above House in Weymouth Street Landon, the residence of Mr Lyddon Gardner Architect G Grey Wormum, F R I B A BOOF hand-made red sand-faced tiles WALLS grey brick of varying tones, with a base of Periland stone DOOR AND WINDOW FRAMES painted deal with metal

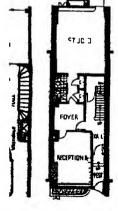
frames in the basement INTERIOR WOODWORK deal joinery painted, oak starcase and floors (Gaboon managany flush doors HEATING andematic stoking by meens of pawdered coal PILLMENIO internal (Phylo Hirbert Fetton Courtery of "The Architect & Buldung News")







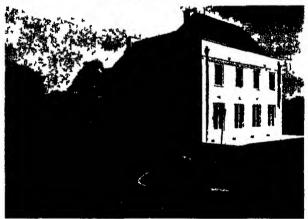


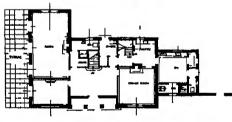


Opposite 1. The residence of Mr and Mrs R C Kramer, New York City Architect Welliam Lescage Constructed of resiferced concrete, it replaces a building similar to those now on each side of it. The wall of the laving-room on the top floor us of glass bricks. The ground floor plan it shows no the left on this page (Photo son Schnarzesdarf).

2. A night visio of the New York home and studie of Moeries is of glazed brick when the architect. The extense is of glazed brick with glass brick inserts on each floor Ground floor floor on the rapid on this page (Photo Exchand Garrison).



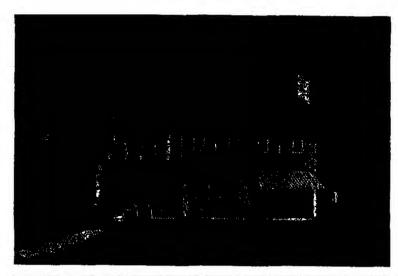


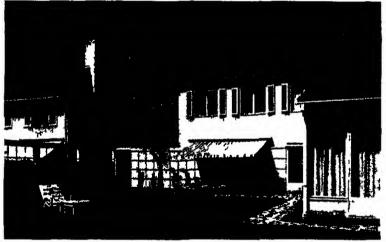


A house at Wortham England, the residence of Mr Bernard de Bruyne Architect Harold Tomlinson, MA, FRIBA

FOUNDATION reinforced concrete raft ROOF dark plain tiles walls brick, colour-u ashed cream DOOR AND WINDOW FRAMES u code PANT external woodstorf cream, doors and frames green Lighting electric fittings by Stuart & Turner Keating coal fires

in living rooms, concealed electric panels elsewhere, Ideal boilers for hot water PLLMBING concealed The house stands on a sloping site with difficult level! It was designed first as a single block, but redesigned to take advantage of the contours of the downland on which it stands, has a semi-circular carriage drive Plan is of the ground floor (Photos Herbert Felton Couries) of The Architect & Bullding News.





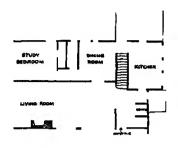
Tuo Houses in Berlin-Dahlem Architect Professor F A Breuhaus, Berlin ROOF dark brown tiles WALLS plastered brick PAINT light grey HEATING central healing system registrouring touses by the same architect, with an affinity of design between them. The gardens are separated by a light frame wall against which plants may be grown

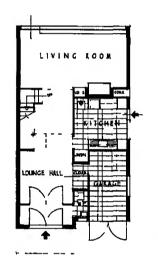


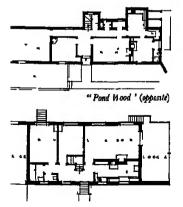


I 'Pond Wood," Gerrard's Cross, England, the residence of Ms C Marth Archites: Douglas Rountre Busilers Wilton & Co, Lid FOLNIDATION brick ROOF red hand-made tiles WALLS brick, colour washed white DOORS oakfaced with Venesta plywood WINDOW FRAMES of steel, by W James & Co HEATING coal fires The house si long and narrow in design so that all the rooms shall face south

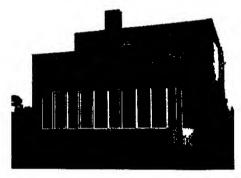
2 "West Weich," It raysbury England, the residence of Mr S D Waley Architect Donglar Rownivee Builders P J Reeve & Sons
FOUNDATION brick ROOF hand made tiles WALLS brick, colour-washed white DOOR AND WINDOW FRAMES steel HEATING coal first This is a weekend and holiday cottage by the Thames The river runs to the north of the site, and the house was planned so as to get good news of it, and also as much sun as possible

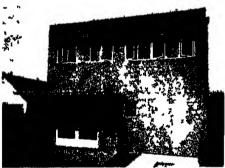




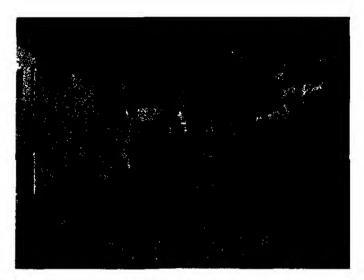








I A small house near Boston, Musi Architect William I escaze The plan is of the ground floor 2 & 3 4 house in Surrey, England Architects John Ized and A 1 Pitchenuitz, A RI B A FOUNDATION reinforced concrete ROOF tumber frame covered by Permantit' and concrete walls brick Entrance doors tumber others and undows metal Paint brickwork painted natural culour, undows white gloss, entrance doors blue HLAIIVIC central, from an Ideal Boiler Plumeino Copper The inte and contract price of building together came to LBII (about \$4,0001, proof that a house designed by an architect is uniban the means of a man with a moderate income Two Building Societies refused a loan on account of the modern design. The ground floor plan is shown (Photo Wright & Son)







Houses by Staveston Builders Ltd., at Parguton and Distribution, Devon. Architect Louis de Soissons FRIBA, SADG, MTPI

1 ROOF covered with slates WALLS brick rendered with a cream tement finish DOORS AND WINDOWS wood PAINT casements green and cream, doors green 2 ROOF slates WALLS brick with a cream cement finish DOORS AND WINDOWS wood PAINT the plant of beauted black, doors green and window frames green and cream INTERIOR WOODWORK flush oak doors, oak floors HEATING hot water provided by an madependent botler. The plant is of the ground floor (Couries) of "Architecture Illiustrated") These two houses are of a speculative type, and not built to individual regainments.

Opposite t The entrance porch to 'Moidart,' the residence of Mr and Mrs. James Burns, Sydney, Australia Architects Wardell, Moore & Dowling ROOF maxed brown and buff files WALLS brick with hollowed horizontal joints, colour-washed cream, the fluted columns are also cream DOGES AND WINDOW FRAMES of wood, the door being ceder PAINT the shutters are being end the casement cream, to match the

2 Sheltered sun porch to a house at Boural, Australia, remarkable for its celd winters and prevailing cold winds. The columns which support the winde pergola, and the walls, are passited cream with a suggestion of pink (Courtesy of the Sydney "Morning Herald")

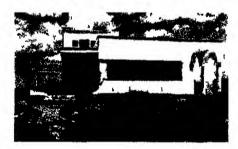
walls

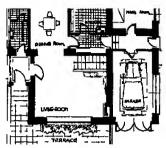


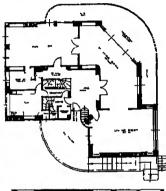














1 Villa-studio in Psychico, Athens, residence of Mr
A Kalogheropoulos Architact Emmanuel Vourekas
FOUNDATION stone BOOF concrete and invulating
layers of velcanic earth from Santorin WALLS stone and
hollow brick, with a concrete rendering DOORS and
WINDOW FRAMES of Studish Wood. WINDOWS of
Cummon Greek glass PAINT mait wory trimmed with
brick red INTERIOR WOODWORE oak HEATING
central hol-water system The architect's problem uses
to contrive the best arrangement of an artist's studio,
with tuning quarters and garage, on a very restricted site
The alan shown is of the ground floor

with luning quarters and garage, on a very restricted site.

The plan shown is of the ground floor

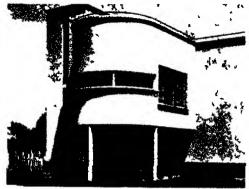
2 A house in the garden city, Psychico, Athens, for Mr. M. Perudu. Architect P. N. Dzilipy

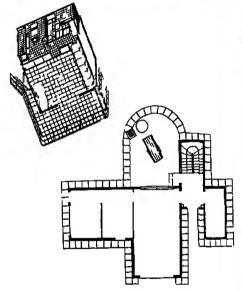
FOUNDATION concrete and stone ROOF reinforced

concrete, with an insulating layer of puzzolanc from Santorin walls stone and reinforced concrete, with an insulating layer DOORS wood WINDOW FRAMES steel GLASS transparent, frosted and reinforced HEATING central PLUMENING steel pipes consealed in the wall is septic tank The windows to his house are a patent of the architects. There are two types, both steel framed, one, a single sheel of glass, offers no worights or other impediments to the waw whether open or shut, the other comprises two thests of glass, the lower one sleding up and down and the upper sunging horizontally. The ground floor blan is shown

ground foor plan is shown
3 Villa at the Cap Cavour, the residence of Mrs Chr
Kyrnakidis Architect P N Dzildyy
CONSTRUCTION as above Plan is of the ground floor









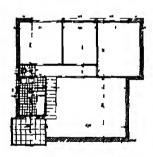
1 top left) A neek-end house built on a little island in the Danube near Budapest, and designed by the architect, Ludwig Korma, for his own use FOUNDATION reinforced concrete on a bans of pebbles WALLS insulating brick DOORS AND WINDOW FRANKES of wood PAINT walls white, orange shulters and radings, white windows, the lower beams are of natural-coloured concrete HEATING electric PLIMEDING resented worker and conditioner. The high reinforced concrete quay is designed to give protection from the floods. The isometric drawing shows the interior

2 (right) Two views of a private house at Clermoni Ferrand Architect Andre Verdier, Paris CONSTRUCTION. reniforced concrete The projecting bow, supported by pillars, series as a shelter for visiting coarlies nituation, exertocking a steep principles, gives the house an impressive aspect





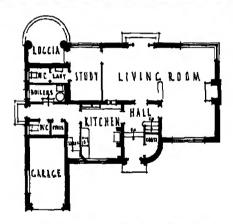




t (bottom left) An inexpensive country house at Chantily, near Paris Architects The Groupe des Cing' (P Barbe, J Guisberg, F Jourdam, A Louis, P Vago)

P Vago'
CONSTRUCTION of transloced concrete ROOI flat, with one sloping surface, of Elevat WALLE 1td brick on the ground floor, with a whate rendering above DOOR AND WINDOW ERAMER of metal, painted white HEATING control The "Groupe day Cong" is made up of fact young architects who specialise in small inexpensive modern houses for the country or the suburbs, in opposition to the spread of sil-designed and healy built house; "sold" by speculative organisations

The plan (left) is of the first floor

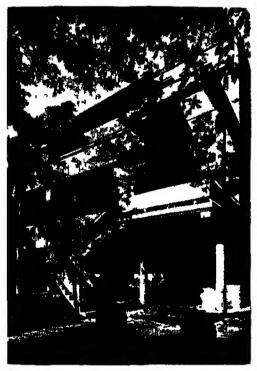


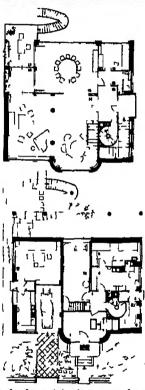
2 (top left and right Two oness of a house at Farnborough, Kent Architect Oswoold P Milne
ROOP flat, concred with asphalt and an insulating
ROOP flat, concred with asphalt and an insulating
ROOP was a first with the support of metal by Masses Williams of metal by Masses Williams of metal by Masses Williams of Williams PAINT windows, etc., grey green, the
walks are white HEALING central The reproduction
on the right shows the garden front, with the sursery
balcony above the sun parch The plan below is of
the ground floor (Photos Cyril Ellis)







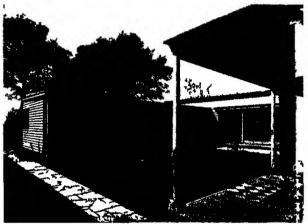




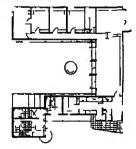
The home of Miss Rozsi Walter, of the Rozal Opera House, Budapert Irchitect Josef Fischer FOUNDATION reinforced concrete ROOF concrete NALLS brick DOORS AND WINDOWS slide, they are of wood and steel respectively INTERIOR walls are woodpanelled BEATING by a hot-water system The house is in the centre of Budapert, and on one side is overlooked by a fine-storey budleng. In order to maintain privacy the first floor is protected by an enclosed glazed balcony, a very thick brick wall has been employed, and most of the windows face the garden. The concert

room on the first floor, and the adjaining rooms, form a separate tent with an outside start from the garden, the rest of the house being connected by the wisde spiral staircase. In the plans the first floor is shown above the ground floor, (i 1 si the entrance hall, (4) the kitchen, [8] a leavatory, 10) the bathroom, (i1, and 112) the housekeeper's apartments, (14) concert hall and luving-room, (15) diving-room. Illustrations show the street front, the garden front, the terrace breadth the balcopy, and the garden front from a corner of the garden

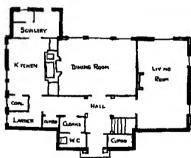




Opposite Timber house at Chart, Surrey Architect Anthony M Chaity, A R I B A (of Tecton) FOUNDATION brick BOOS itmber and roofing felt WALLS studing, with painted weather-boarding outside and wallboard inside DOORS AND WINDOW FRANKES oak PAINT beff, white and green HEATING central, from an Ideal boiler A one-store; building made extirely of under by Messrs W A Harding of Galdfird The plan is an attempt to combine a fine morth new unith e southern expect Photo Herbert Felton, by courtesy of "The Architect & Building News")







A house at Chesham Bots, England, the residence of Mr P B James Architects T H Johnson & Son, FF R I B A

Son, F. R. R. B. A.

FOUNDATION reinforced concrete on fint and gravel

ROOF of hand-made tile: WALLS of two-wich handmade bricks WINDOWS Critiall steel windows in wooden

frames: PAINT windows cream, wrough won work,

shutters, etc., in a special green by Mander Bru,

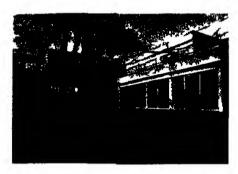
N olverhampton PLUMBING copper priping The plan

is of the ground floor (Courtes) of "Country Life")



I. VILLA AI NEUILLY

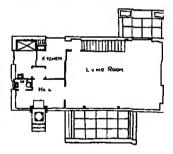
The street façade, designed for privacy



The garden front showing the large window of the living rooms

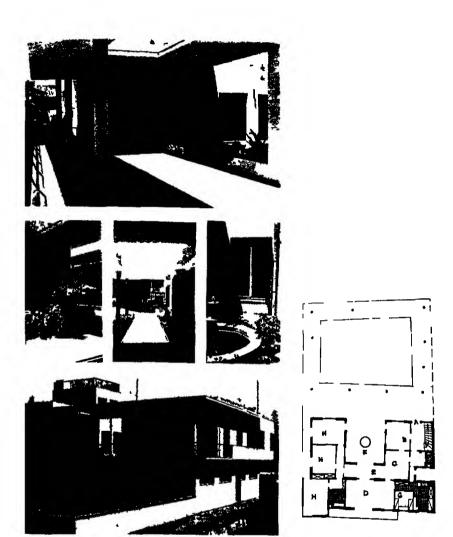


2 VILLA AT CHANTILLY



1 and 2 Two views of a randenital house at Newily, France Architect Pierre Barbe Paris
CONSTRUCTION reinforced concrete All the service rooms the kitchen passages, lobbus etc., face the street All the living rooms and reception rooms open on to the garden In these, with their large panes looking out to grass and ancient trees, the life of the house can continue

undisturbed by the currously and noise of passers by 3 Villa du Golf Chantilly near Paris, the house of Mir Paulin Architects Jean Ginsberg and François leep, Paris Flan is of the ground floor CONSTRUCTION reinforced concrete WALLS brick DOOR AND WINDOW PRANES steel PAINT Silexore REATING central PLLIMBING by copper piper

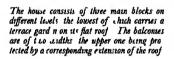


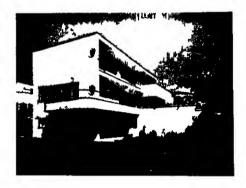
A house in \text{\text{Auplia}}, Greece the residence of Mr Menelaos Tembrus Architect I F Seporta CONSTRUCTION a runforced concrete framework holding hollow bracks FOUNDATIONS 20 and 30 foot concrete piles druen into soft ground ROOF concrete, with an insulating layer of colounce earth WALLS hollow brack DOORS AND WINDOW FRAMES wood PAINT bright ochre-and white walls with details in stemas HEATING two Junker's Salamander stores. The house belongs to a tobacco merchant, and the whole of the ground floor, an area of 400 sq metres, is used as a tobacco store-house,

the living quarters being on the first floor. As these only occupy an area of 250 sg metres, there remains space for a vicide terrace. The house proper centres round a court with a foundain and flowers, and is very generously provided with windows and openings to the beautiful surrounding treus. The square opening in the roof to the terrace is designed to let the similarly through into the bedrooms and on to the terrace itself. In the plan A is the entrance, B an office C the siting-room, D the living-room, E the library, F the foundain court, G the service quarters H H H bedrooms

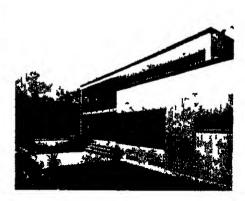


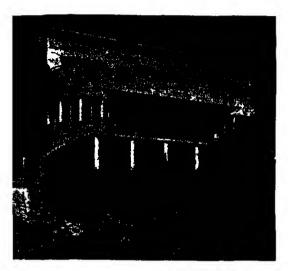
A family house near Budapest the residence of Mr Louis Szakdes Architect Julius de Rimanoce; POL ROATION concrete ROOF asphalt plates WALLS insulating burnt brick DOORS with Speriholz panels WINDOWS sliding horizontally HEATING central hot unter system (Photo Magyar Film Iroda

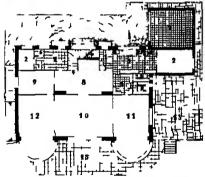












The house of Dr letter Baior, near Budapret Architect B 4skay.

FOUNDATION reinforced consiste ROO1 asphalt WALLS of bruck, faced will traveitine stone PANI white and cream lacques point INITERIOR WONDWORK central hot-water system. The house is on the south slope of Mount Gellert, overlooking Danube and munitans. The basement contains the strine rooms, central hearing staff quarters and the laundry. On the ground floor see plan 1 1 are entrances 2 2 seriants rooms, 9 the kitchen, 4 sculler, 5, 5 pantiers, 6, 6 W C s, 7 the garage, 8 the hall, 9 a studio, 10 the laung room, 12 the librar, 13, 13 terraces. The first floor contains bedrooms, bathrooms and was terraces, the roof garden shower baths and accommodation for guests





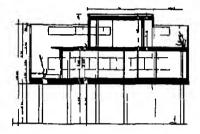








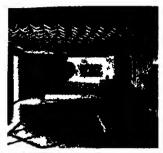




A lateral section showing the disposition of the house on concrete pillar about one normal story above ground level. The house proper forms an irregular block within the rectangular boundary wall which is only partially roofed over leaving two small courtyards open to the sky. Each of these contains a growing tree in a pocket of oil and other plants in bix.

House designed for himself by the architect Laagi Figuri CONSINI CTION reinforced centrale frame with an insulating filling of light punice blocks. The building is carried on twelve independent pillar supports resting on the foundation base BOOF fat with a small terrace garden WALLA punice blocks WILDOWN to the small terrace unglazed and protected by sliding wooden shutters. glazed french window from living room to the

terrace undous face \ E and SSW HEATING
by hot u ater pipes in the thickness of the fiver The tust
detail teus are of the lower terrace the undous f
unich may be seen in the general with and of the living
room leading off from it. The interior is in green blue
and rose the living room having green utilis. The section
should the disposal of rooms and terraces (Photo
Autora Milan)







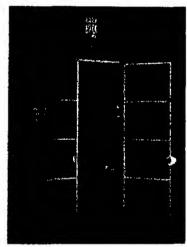


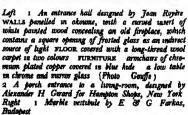
A stepped arrangement of the upper floors gives added heigh and interest to the luing-room. The roof terrace co eri the whole of the projecting part to the right of the illustration about and connects with the main block by a door beneath the sun curtain.

The house of Mr Emile Laporte, Vallan Architect Gio Ponti FOUNDATION concrete ROOF flat terrare WAIL's briek concrete faced DOOR AND WINDOW FRAMFS 4.00d FAINT exterior; jellow INTERIOR WOODWORK oak HEATTING Ideal basier The large illustration should the garden front, and the three small

ones the terrace the living room and a boudour The terrace, of whate comerte, is covered by a sun curtain of grey and blue stripes. It contains a bathing pool and a sun bath. In the interiors the furniture is oat, the wells white, fabrics in white red and green Floors have a marbled grey covering Pholos Porta.)

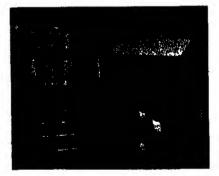






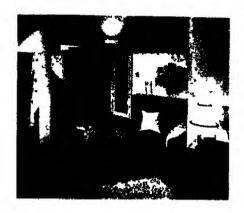
PLOOR black and red linolaum. LIGHTING concealed





by a brass-framed ceiling mirror stails of artificial stone, with black treads (Photo Serdner Zolldin) 2 Hall of the Howe shown on page 23 Architects John Icod and A V Pithchowski.
WALLS white, staircass wall dark chocolate FLOOR 12 mich birch ply squares FURNITURE of birch, by Furnar Ltd (Photo Wright & Son) 3 Entrance to a Paris house designed by Henry and Joseph Gutnayer, arch E S.A walls cream possited On the right is an aquarium in black, gold and green mossuc, and behind it a gold tisted mirror The witains are green, and the central pillar and stair treads copper (Photo Albin Salam)

THE ENTRANCE HALL



The hall, in modern flats and houses, hardly ever lives up to its name, which suggests something rather spaceous and formal If a modern hall is anything more than a mere passage or lobby, it is apt to be pressed into service as a communal sitting-room—a most natural and satisfactory use for it in these days of limited accommodation What, then, do we demand of our entrance hall? Chresty that it shall be tidy, warm, comfortably furnished, pleasantly lit, and not showing that dreary "no-man's-land" impersonality that was common in Victorian days Its utilitarian purposes should be concealed by the provision of cupboards and other fitments for coats, hats and umbrellas The front door, if it brisiles with letter-box, bolts and locks, should be covered with a draught-preventing curtain. The seating should be as luxurous as that found in the inner rooms. Its probable absence of windows should be atoned for by the presence of cheerful, light-toned forces. The severity of polished floors should be broken by rugs of skin or modern hand-weaving There should be flowers, or a growing plant or skrub, to give freshness and, like a banner proclaiming the taste of the owner, a good work of art in the form of a picture or a fine piece of pottery or glass

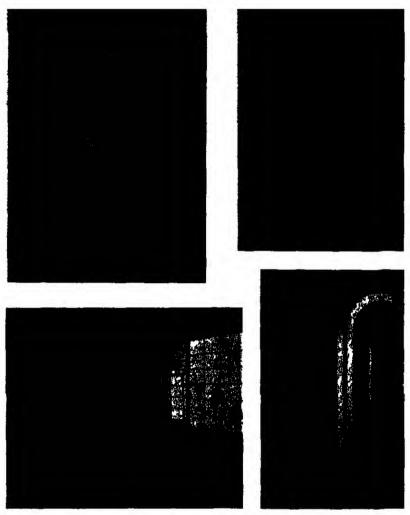
This applies, of course, to halls that are more than mere passages or lobbus. But how are we to tackle the problem of a "hall" that is hardly bigger than a telephone booth or under than a train corridor. The answer is to regard it simply as a passage towards the unior rooms, and attempt no more embelishment than is provided by pleasant colouned walls and agreeable carpeting. A picture is admissable, and a large mirror, and concealed accommodates for coats and hats.

Not to crowd up the little hall—not to "depersonalize" the more commodeous one these are two good rules to follow, and the photographs on the succeeding pages demonstrate with what degrees of success they have been applied in various types of house if the modern hall has a fault, it is that of housiendly, it has to yet wholly solved the problem of whether it is (to use the American term) a "foyer" or an ordinary room For this we must, one supposes, blame the original designers, who have not foreseen how people would by to utilise their halls and therefore have not planned the disposition of doors, windows and heating equipment with sufficient care. When new houses are being built, present-day needs should be borne in mind

Staurcase lounge in a Mayfair opariment Designed by Michael Dazin, Monsea Lehmann and Ravita Nadir, and constructed by the Dazin Workshops, Bedford, England.

WALLS distempered a very pale pink, unth the culing and woodwork to match. CARPET oyster grey, fitted FURRITURE in natural walnut. A folding table is in-

corporated in the sideboard, and an HMV electric gramophone built into the deak. To the left a small cocking ber with a metal top and strips on a moulded valuation frost FARRICS white mohair select custains with white world drapped behind, many raph upholitary, rad cushioms. The clock over the subboard has drame figures (Photo Rex Smith & Norman Waite)



Top 1 Entrance court of a week-end house near Paris, designed by Jean Royers.

**NALLS have a while curent rendering FLOOR of red this WINDOW frames are green passed FURNITURE chairs of green lacquired metal, with slung seats of citron yellow fabric CURTAINS white, orange and green 2 Entrance Hall to Arlington House, SI James's, London Architect Michael Rosenauer

**NALLS Venuta Subple mediograp paralling with strips of Indian India makingary, fitted by Contemporary Woodwork, London CELINO paralled off-white FLOORS, steems and shuring of travertine matible 110HT FITTINOS

anodized aluminium bouls, showing a green light through circular slits, and the main light to the ceiling First line by concealed panels in the ceiling (Photo Dell & Waimuright Courtes) of the "Architectural Review") Bottom 1 Archivoom designed by Jean Roydre WALLS are plastered whale FLOOR covered by a classifiting maggar-brown carpet and whate fur rigs furnitum, maggar-brown carpet and whate fur rigs furnitum, console tables of lacquered metal theel and chromaum tubes, small circular table of policied wood 2 Hall by Ian Huderton & Co., London WALLS pasted off-white The shelf on the left is of rough-east glass on chromium scroll supports









Top 1 Hall of Mr Van Extergem s house in Brussels designed by Charles De Mey
walls oil painted light chrome FLOOR of wood with

a black-and white wool rug, stair carpet rust coloured moquette FITTED CUPBOARDA of wax poisshed peli-sander wood HANDRAIL of chroned brass

2 A hall designed by Maxwell Fry and Jack Houe AARIBA (Photo Heal & Son, Lid)
On the contre well a hell fitnent of Indian reservood with blue callulated untervor, backed by a marror On the right

wall a cellulosed tubular hat and coat rack

Bottom 1 Hall fitment by Maxwell Fry and Jack House Note the sliding supboard door, and the umbroils stand

attachment which has small hooks to take short umbrillas

attachment union has small pooks to take short uniorities. Photo Heal & Som Ltd.)

2 The hall at 'Somning Bromley hent Designed by Dunns of Bromley for Mr Geoffry Dunn

ALLE plaistred, vory colour PLOOR red tiles, with rig in mathroom, white and turquess, stair curful mushroom and white FURNITURE side-lable in vory cellulose with turquoise drawer front and supports POT-TERY the large jug as cream and the small one turquotse and terra cotta LIGHT FITTINGS chromium The house is a converted coach house and the hall was the harners room The original red tiles have been relained (Photo Rex Smith & Norman Waite Couries) of Docoration ')



Top 1 Foyer in an experimental all-steel house (House of the Madern Age) in Naw York Architect William Van Alen, for Nasional Houses Inc Furnished and decorated by Modernage Furniture Co, New York, to the designs of Mine Maguita.

WALLS covered in shaded grey paper, with coral bands top and bottom FLOOR powered in the timeleum toth the confident of the resident tother was the complete on the resident to the confident to the con

WALLS covered in shaded grey paper, with coral bands top and bottom FLOOR covered in blue lineleum with grey stripes FURNITURE the console on the right is in white lacquer, with a red lacquer handle and a milk glass top. The driving-table and bench in the closes on the left are of clear mirror.

2 The entrance hall and starcase designed by Morris B Sanders for his New York house (see page 18)

Bottom I Hall landing in Sun House, Hampstead, Landon, the residence of Mr P H Goodbrook Architect E Maxwell Fry, B Arch, ARIBA WALLS cream painted. FLOOR of Venesta Australian walnut DOORS Venesta alder plywood, flush fitting Liohtt Fitting a metal trough reflector, cellulored blue Kandraku of chromed metal (Photo Dell & Wassiuright Courtery of the "Architectural Review") 2 Sun porch at the home of Mr and Mrs. J Laurence Heyworth, of Rose Bay, Sydney, Australia WALLS are cream painted. FLOOR of rad titles CHARLS of cellulosed tubular metal, unth covers of red and white stripes (Courtery of the Sydney "Morning Herald")

THE LIVING-ROOM



The featureless "all berge room that has been so common of recent years is becoming boring Colour is coming back and so is ornamentation of various kinds. We are beginning to ask that fismitire, if it need not have superfluous knobs and yards of meaningless freiting or "motifs" in veneer, shall at least display more graciful outlines and calours than those we have had to put up with in default of anything better

If the following photographs are to be believed, we seem to live in an age of constant mental activeness. There is hardly a room that doesn't show a desk, bookshelves, reading lamp and often a typewriter, as essential features of the decorative scheme

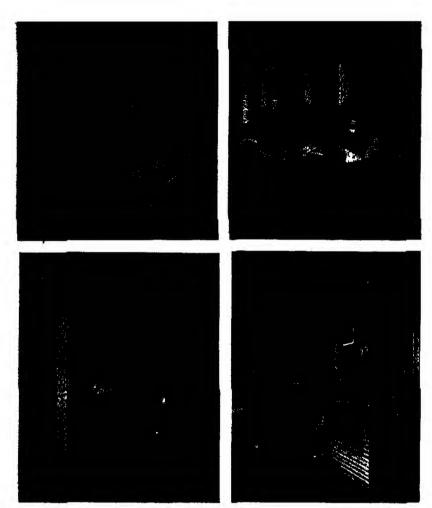
and a future historian looking at this volume, will deduce that we have a persistent need for slight stimulants and narcotics, by the number of cocktail cabinats and cigaretic boxes!

What is genuinely good about modern livingrooms is their ar of ease Chairs are nearly all commodious, comfortably well-proportioned and attractively upholistered The patterns on fabrics and floor coverings are less geometric and therefore more restful than they were for a year or two Walls which would, at one time, have been broken up with too many pictures, light-fillings and so on, now show an unbroken line that is soothing to the eye and also adds space to the room. This is a good thing if not carried too far, no room has yet been devised that would not be improved by at least one beautiful or arresting picture to gue it a touch of life and emphasize its decorative scheme. The best thing in the average tuing-room of

The best thing in the average itsing-room of to-day is usually its fabrics, which are gay usitious being over-bold—brilliant unthout being garish and tiring. This is probably because we have been vocal on the subject of "good patterns" for quite a long time now, and the fabric manufacturers have been progressive enough to employ first-class artists to cater for our expressed wishes, and then, somehow, to find a voay of manufacturing them cheaply. When the firmiture makers follow their lead we women shall be truly grateful, because good, well-designed furniture is still far too dear for the average purse.

The drawing room of a London house, shown on page 18 disigned by G Grey Worman, FRIBA
FURNITURE woodwork in macasser abony and a neger-brown Wilson carpet, disagned by Marson Dorn FIREFLACE in invertine marble Liuht FITTINGS the standard lamps are constructed of glass and copper, fitted unth spiper reflector and lamps below, the shader

in a light parchiment colour METALWORK copper wall distinguished mustroom, the flouerplace over the frequence is by Matthew Smith. A large during neasts, with folding doors and service lift, it place opposite the fireplace wall. Ones the recess is a low gallery forming part of a small study (Photo Herbert Palton Courtery of the "Architect and Building News.")



I A mew of the lounge in a house at Manchester Dengned and executed by The Bath Cabinet Makers Co Ltd., for Drury & Son Ltd., Manchester Dicor by Iam Richter
OOLOUR BOREMEZ tones of ivory, grey, silver, blue FURRITURE is of weathered speamers curl LIGHTING concealed in the dome of the ceiting 2. Lounge in a Mayfair flat, London, designed by Michael Dawm, Rasita Natur and Monica Lehmann.
OOLOUR BOREMER to the phale park, white, syster grey and navy blue. Red cushions as highlights furriture in natural weigned. GLAM morror in lighted recess over electric heating panel. RABROR white lighted recess over electric heating panel. RABROR white.

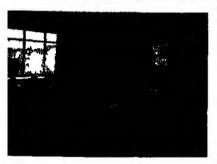
holstery, oxiter-grey fitted carpet FIREPLACE electric heating panel unith marble surround WALLS pale pink (Photo Rex Smith and Norman Waite)
3 Corner of a room in the house at Manchester above COLOUR SCHEME in tones of biscuit, faum and copper furnistives and stiding door in pink Madrona burr WALLS hand-paused wallpaper in soft pastel shades 4. Part of a room in the same house COLOUR SCHEME is in tones of biscuit and French blue. Furnistice and finents are of English white speamore furnistice and finents are of English white speamore furnistice the increased to the electric fire is the modeled glass, sandblusted and silvered on the rootes side Above is a decorative overmantal with strip lighting (Photos Stewart Bule)













1 Living-room designed by Maurice Adams FURNITURE in white sycamore and ebony FABRICS
Covers in black serge piped white

Cours: in olack serge piped winte
2 Living-room of a flat at Highgate, London, designed
by M B Cooke M L Church & Tecton
FURNITURE Desk by B Cohen & Sons Ltd., in
Primeral Makers, with rubolum top, mahogany char
3 Living-room designed by Marcel Breuer, for Heal &
Son, Ltd., London
4 Liming-room designed by Marcel Breuer, for Heal &
Liming-room

4 Lung-room designed by Maxwell Fry, ARIBA and Jack Howe, ARIBA, for Heal & Son Lid FURNITURE cockied cabinet in Indian lawel Charis in ebonised bentwood with 'Latex' rubber cushions 5 Lounge designed by Ian Henderson & Co, London FURNITURE Indian reseawood POTTERY by The Rayal Copenhagen Porcelain Co FIREPLACE in Bottomo marble WALLERFACE off-white CURTAINS mager, green and peach on a stron background Upholstery in

TERMITERE OR TO STATE OF THE PROPERTY OF THE P Living room designed by Maurice Adams Lid
FLENTICE out CURTAINS in prained linen
ELECTRIC FIRE with black and silver glass surround
NALL SURFACE matt black, with merror portholes" framed black and whate Caling of silver metal
paper Chair covers dank blue, piped white Brightly
coloured customs have semi-neutical mattfs. In place of
palmet is rope and large whate rings. Fish-net is used in
addition to "trafalgar" linen









1 A one-room backelor apartment designed by Christine Vestey, Reading, England

FURNITURE tallboy unth six drawers of varying depths and hanging cupboard to hold eight stats. Writing-desk combines sockhal and glass cabinat. Anisaral uxed finish. The complete flat, fitted carpets, electrical fittings, custains and tailored discan covers, cust less than £60. (about \$300) to firmish (Photo Millar & Harris) 2. Living-room in a painter's studio, designed by Jean

Ropert, Paris Built-in fitments of oak, with sliding doors of white vireous material. The small bookshelves are supported entirely by vertical distribution of clear glass. A small table on the fire ring conceals a source of light. Lighting otherwise is from the frosted panes which conceal a sloping garret window. The floor, of ligoteum, has a circular ring of white fur. (Photo. Gouffs.)

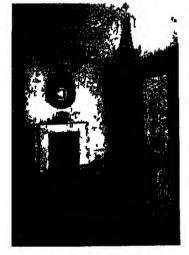
3 "Designer's' desk designed by Marian Speyer for The Bath Cabinet Makers

The desk and revolving chair are in Australian walnut Chair covered in a brown and white diagonally striped material. The desk as supplied by the Bath Cabinet Makers, costs 31 gns. (about \$138), and the chair 9 gns or \$37. (Photo Rex Smith and Norman Waite) 4, Furniture designed by Joseph Korner for Mr. Joseph Fodor, Budapest

FURNITURE the settee, 4 metres long, is in natural polished Hungarian nut tenser, and can be converted into a bed Drawer can be seen on the left for clothing, etc. COLOUR SCHEME: wholstery on the seats in light blue and back cushions in light being. Black glass covers the table top LICHTUNG the stand above the settee has an illiminated point at each end, one of which can be seen. The cost of this settee is £59 121 or \$238









I Living room in Mr M A Adder's house, 7 West Street Class Hampstead London Architects Perry Tubbs Son & Duncan, F & AA R I B A FURNITURE ifited by the Bath Cabinet Makers, the chair and talete, are temporary fireflaced by Waldo Maitland and the architects, executed by Merchant Adventures 1 Lid and Troughton & Toung Paint ash grey stappled over pink Floor. oak strip, carpets by Warings Lid (Photo Willar & Harris Courtes) of "Harper's Bazzar") 2 Living room in a Victorian house at Oxford, England, decorated and furnished by Gordon Russell Lid Furniture in admit and sycamore Colour Scheme covers and curtains in blue, thick file carpets in mulberry brown Wall Surface wood veneer paper 3 Room in a house at Canden Hill, London, designed by John Evelym Floor of warm grey stained bytch Venesta

plywood COLOUR SCHEME wory and grey FIREPLACE

WALLE and ceiling painted wory FABRICS spholstery and cirtains a utern gry. 4 Room of a city flat in Stockholm Sweden, arranged by Estric Erikston

FURNITURE the table in the foreground is of natural polithed teak, as is also the framework of the case. The uriting-table is of natural cloured elim Against the far wall is a cocktail cabinet the base of which is of natural mahagany, while the supper part is entirely of glass with the framework of dull, sand-blasted brass. The furniture was designed by Professor Frank and produced by Swinski Tem, Stockholm WALL SUBFACE pure while plaster FABRICS curtains of imbleached linen, hand frinked from woodblocks, with a floral design in bright greens, blues and jellows

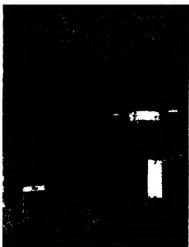
"Cozy" stope in Staybrite steel, surround of roman stone and painted wood, with polished maple top

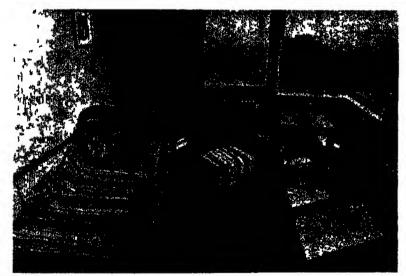




1 Lunng-room designed by M B Sanders
Bookcase has built-on radio beneath. Doorway at right
bookcase has built-on radio beneath. Doorway at right
bornes on torsace through glass brick feede
2 Lounge in house at Breadstars, by Burd Res Ltd.
and yellow pattern Lightness turn standard lamps







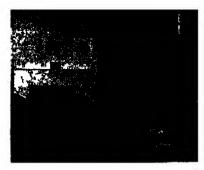
1 Drawing-room boy voroit Hill, Berkhamsted, England, for Me T Geoffrey Blackwell Designed by R W Symonds (See page 16).

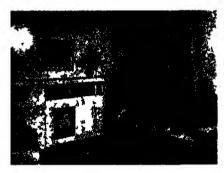
WALLS grey green FURNITURE walnut Baywandow on sluding track, each unit folding back to give uninterrupted opening.

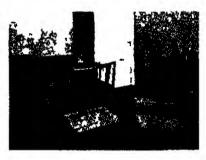
Munic room Architect and decorator, Ernst L Freud.

WALL SURFACE of Japanese grass cloth FLOOR
"Not!" mataic FIREPLACE Ameaster stone, brones
grilles Hand-woven rug by Marion Dorn COLOUR
SCHEME dark brown, brige, pellow
3 Lung-room in Budapest Designer, John Beutsim
WALL SURFACE natural rough limin Corner windows
opening completely to terrace outside

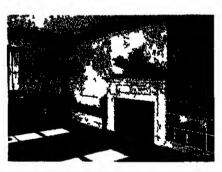












1 Room in house at Bromley Kent, decorated by Dunn s of Bromley WALL SURFACE off-white rough paper FLOOR buch ply FURNITURE buch and sycamore FIRE-PLACE hand trowled cement COLOUR SCHEME off white, mgger brown
Decoration", turquouse (Photo

Decoration";
2 Bar-room of house in Australia, redesigned by F Glym Gilling
WALLS Tream. FLOOR honor-coloured CLETAINS

mustard, green and red Red lacquer roller shutter to bar

3 Laving-room in flat designed by Molly Grey, Sydney, Built-in filment of desk, radiator and bookshelves COLOLR SCHEME warm wory and coral
4 Bed-stiting-room in London flat Designer, Gordon Russell FURNITURE natural oak fabrics 5 Designer, Ian Henderson & Co , London

5 Disigner, Ital Peterson Goods, Common Structures Australian tealists and sycamore 6 Living-room, "Green Gables Lindfield VSW, Australias WALLS voory, carpet green













1 Lounge, designed by Julie Jacob Ltd., London WALLS white FURNITURE birth FABRICS nigger and white curtains and chair coverings, rust custions METALWORK polished copper

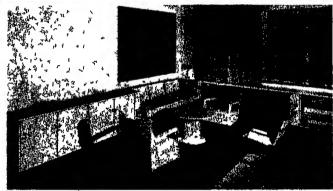
2 Morning room in modernized London flat Designer, Maurice Adams FURNITURE Australian walnut FABRICE beige and broun

3 Drawing-room, Highgais, London, by Bird Iles Ltd. WALLS AND CHILING cream FLOOR woodblocks stained and polished FABRICS rugs cream, palletned blue and brown Chairs covered with red-brown tweed FURNITURE pacific maple and bubings

4 Salon of new rute, Claridge's Hotel, London Designer, Oswald P Milne WALLS AND CEILING berge punk FURNITURE Japanese chestnut vencer Designed by architect Made by Messrs Burkle PABRICS green and silver hangings, covers of chars, curtains by Allan Walton Reproduction below is part of same suite 5 Drawing-room, Seymour Place, London Dengner, Burd Iles Ltd

PUBLITUE reserved FABRICS dark resida tweed upholistry (Edisburgh Weaver), amethysi satin curtams (Allan Walton) FURRPLACE polished Portson sing COLOUR SCHEREE built round valuable Persons rug

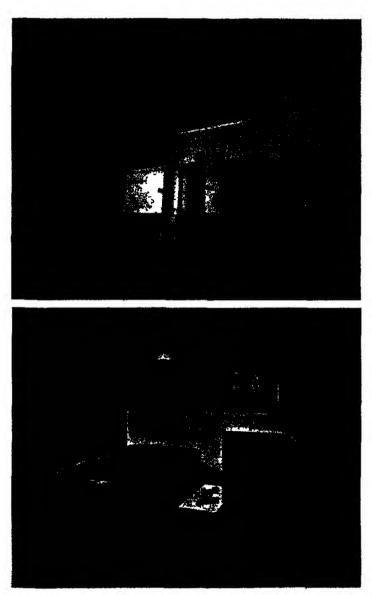






I DESIGNER Bowman Brov, London. FURNITURE buch writing-table, arm-chair in black cellulosed birch, cellulosed bookshalper FARRICE Hingarian curians, cored and beings. Hand-tuffed Assumater rug, black, being and grey 2 DESIGNER. W Penact, Amsterdam Emerated by Metz & Co WALLS light grey. FLOORS

covered in blue material with bright red carpet 3 DESIGNER Bowman Bras FURNITURE "Looken" bookinkeloss and "Unit" tettee Circular oak book table Chromaum reading lamp with adjustable arm. FARRIES curious in "Spile" beige and coral, sattee in brown and white Hand-tigled Aximister rig by Marion Dorn



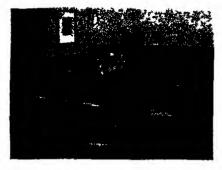
Tuo views in New York pent-house home of Raymond Losup, designed by hamself Above entrains lobby WALLA yellow FLOORS black involvent PURPITURE GREY WITH chromaum trum FEGTURE stream-lined loca-

motive datigned by Mr Locury Below THEFFLACE white with indended bookshelf WALLS two light gold, two opener white PURNITURE Dwar and chairs in greyuch tan having-bone mahair Coffee table with murror inje.



1 American living-room Decorated and arranged by Russel Wright COLOUR SCHEMB brown, ian, cream 2 Interior showing "stripped fine" wallpaper by Arthur Sanderson of Sons, London Chair fabrics, Old Glamis "Naurn" checked crash (Donald Bros)

3 American living-room Decorated and arranged by Russel Wright
4 Laving-room in the House of the Modern Age, New York (see p 42) Decoration by Mine Majeska for Modernage Furniture Co
5 Interior with Sanderson's "Sycamore" paper









T DESIGNER Gordon Russell Ltd., London WALIS cream FURNITURE slightly toned oak CARPET brown hair fule 2 DESIGNER R W Symonds, London FURNITURE, uriting-table, chair, couch, in white hide Drawer fronts and top of table in misror glass CURTAINS white silk quilted from dangs by Frank Dobson 3 Louings DESIGNER Iam Henderson & Co. London WALLS off-white FURNITURE Australian walnut FARRICS Curtains go down whole

length of soom combining colours of earpst (a ric't warm brown) and walls Upholisery, warm colour hand-woven fabric Loose custion backs and seats in said fabric but pale green 4 Exhibition lounge for P E. Game Ltd, Bristol DEMONTERS Martial Brewer and F R S Torke, A R I B A TURNITURE sycamore, chaiff Sideboard by M Brewer, round table with chromium base by J P Hully "Plan" easy chair









1 House of Mrs J S Sykes, Hampstead, London DENGINER R W Symonds Firment with supboards and electric radiator 2 Corner of combined lowing and disting-room in London house DENIGHER Julie Jacob Ltd WALLE Birch ply, waxed. FURNITURE mahogany, macassar handles to table FARRICE green spotted white chirals, magger ostall curtains Green Swedish vase 3 Study DENIGHER Raymond McGrath

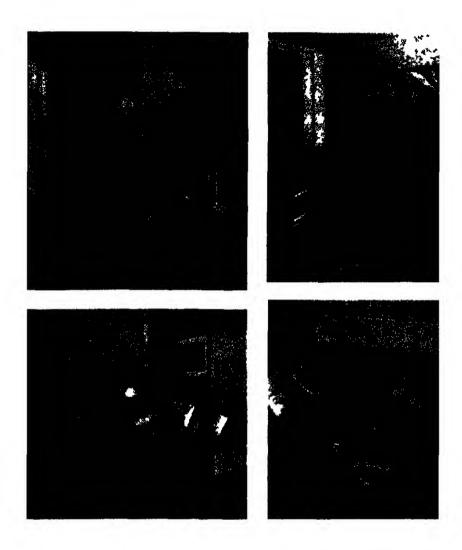
for Heal & Co, London WALLS covered in mirrors FURNITURE mahogany bookcases, cellulosed grey tops, sliding glass fronts Chairs can be stacked a Interior showing near B J Esse heating stow dangned by Betty Joel for the Esse Cooker Co Ltd Silver grey surround and hearth WALLS silver canvas paper, white ceiling FURNITURE English units sycamore Chairs covered in plum-coloured "Vypella Chinese picture





t Studio and dining-room in house in Brussels Archi TECT AND DECORATOR De Come Frares, Courtra WALLS AND CEILING matt inory FURNITURE builtin polithed palisander Chromium plated circular table

LIGHTING standard reflector lamps Brown carpet, white hand-made rugs 2 Flat at Lancaster Gate, London DECORATOR Mm Whiteley Ltd FURNITURE white basel FABRICS off-white, red and black



1 Residence of Dr Hall Best Sydney, Australia WALLS Inory TURNITURE built-in booksase, desk of Queensiand walnut Chairs covered in Old Bleach green and wory pland linen 2 Lounge cocktail ber in London flat DESIGNER Michael Dawn, Monica Lehmann and Rasita Nadir WALLS pale penk FREPLACE, chromum-plated heating panel in marble surround furniture. Dar in walnut with copper and

alumanum bands BABRICB heaty blue upholitery, oyster grey carpet Mural by Mollo gwer effect of draped fabric 3 Study in London flat DESIGNER. Gordon Russell FURNITURE wallnet filment round three walls FABRICB glazed from linen curtain (Edinburgh Weavers, divan cover in timen 4 Corner rangement showing must sofa and round glass top coffee-table designed by Gibert Rohde, New York, made by Herman Miller Furniture Co



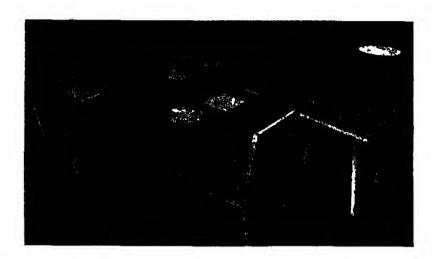


1 Room on the seventh floor of Paris house Dealonen
Pierre Barbe WALLS and FITHENTS washable white
finish. FLOORS red line covered with dark brown carpet FURNITURE arm-chairs covered with dark brown
satin and couch on white frame with legs in black metal

A creeper on balcony sints out neighbouring roofs

2 Student's room. DECORATOR Jean Regère, Paris
FURNITURE data in sycamore, upright glass paristions
in shelving FABRICS Divan covered in nigger-brown
wool, red and yellow cushions

THE DINING-ROOM



It is not to be denied that our diving-rooms to-day are adequate rather than elegant. The place is here most of us eat is—let us admit it—very often small to pokiness, bleakly stititierian in its appointments, and almost monastically bare of ernament. In some ways this is all to the good, but it will be a pity if we go too far and absolutely banish frivolity and decoration from our during-rooms. Already the "eating nook (a horrid little alcove in the living-room) is a feature of American apartments, and one of which house-agents proudly boast—as if it were the last word in streamlined living and not just a body-blow at the whole idea of pleasant, comfortable meals. And even in houses, flats and apartments, where a room is still guen up to that still-quite-important operating for relaxation and social

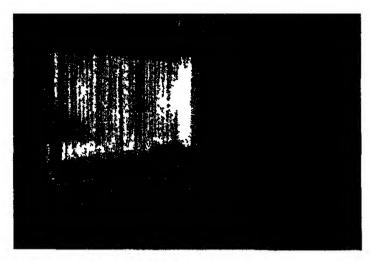
enjoyment, the 'eating nook' idea tends to creep in The furniture consists of table, chairs and built-in-buffet, service is made swift and easy by mean of sernice-hatch, trolley, and electrical equipment for making toast and coffee, and altogether one might almost be in an up-to-date snack-bar for all the resemblance dunier has to the lessurely and mannered function of earlier days

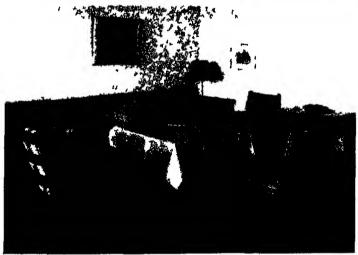
All this tends to make meals speeder, but somehou less glamorous And I doubt if women really like it. There is one thing to be said in facour of the present-day duning-toom, the chairs are nearly always well balanced, rather low, and very comfortable, so that the phrase duning-room chair "no longer suggests an aching spine and (if you are on the short side) daugling legs.

Attur room in flat of Mr \ A Richardson, Sidney, drugget, cushions in Australia WALLS cream paper PLOOR dull red The room is entered FURNITURE collapsible pine table WARRICS Indian for meals in summer

drugget, cushions in coarse weave, yellow and fawn The room is entered through a hatchway and roof used for meals in summer

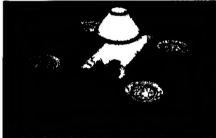




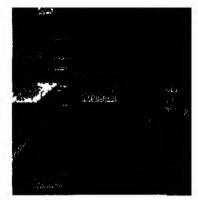


1 Residence of Mr and Mrs R C Kramer Archi-Tect William Lescaze Dining room looking lowards green Fabrics covers of thick wool, while with garden 2 Architect Walter Loeffler, Berlin red threads





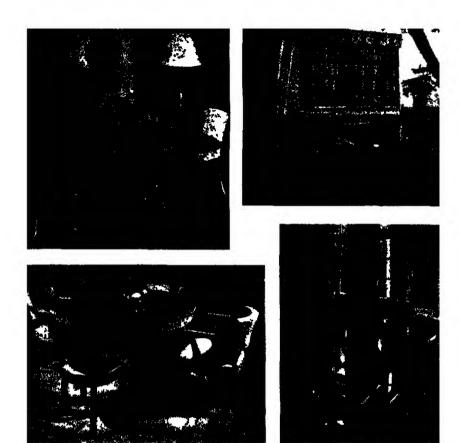






1 DERIONER Brian O'Rarke MANUFACTURER Heal & Co, London FURNITURE pear and syxamore, sideboard with glass top and door, chairs covered in pale grey inde 2 DERIONER Cynthia Reed, Melbourne FURNITURE ash and jarrah 3 Table arranged by Astrid Sampe, Stockholm Tite-è-tite table mats of green silk

and cellophane thread 4 DESIGNER Gordon Russell Ltd London FURNITURE walnut and bleached brich Chairs by Thonet Bros Ltd, London Side table forms during extension Grey hair pile carpet 5 Dining-table in waised walnut, with chairs to match, by Heal & Son, Ltd London



I DESIGNER The Rowle) Gallery, London WALLS
Japanese wood fibre Plaque of span glass furniture
English wahud, linen upholitered chairs a Randence
of Mr Cary Grant DESIGNER Ian Henderson, London WALLS off-white Furniture Canadian silk
cerus design Chilino pale pink Furniture
wood with Australian wahud relief farrics green chromium steel, table with black hardwood top



I DESIGNER Puere I ago with Rene Drouin Peris
Buffet in wood painted jellow 2 DESIGNER Maurice
Adons, London Folding dining-table, ooktaal cabinet,
writing-desk Dining surface 5, 16 on by 3, 16 on
Rug in white calf fier 3 DESIGNERS M B Cooke,
M L Charch and Tacton MANIFACTURER.
B Cohen & Sons Baice dining-room furnities,
"Highpoints," Highgate, London Table veneered with

makare, mahogany chairs in cream morocco 4 DESIGNEE
Gordon Russell London FLENTURE walnut and brich,
nide table as duning extension 5 DESIGNER F
Spanyaard, The Hague Buffet in grey and yellow
lacquer, black mahogany glass and nickel 6 DESIGNER Maurice Adams, London Folding duning-table
in Australian blackwood and sycamore Ornaments in
imple glass and pewter Floor in padouk



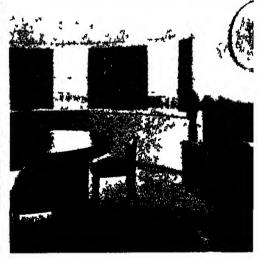
I DEMIGNER Jean Royere, Paris Simple construction applied to during furniture 2. House of Mrs. MacGregor, Kristington, London DEMIGNER Laurence Rowley of the Rowley Gallery. Two rooms converted into large louings-during-room. NALLS grey FURNITURE burnished silver-gilt lacquer FIREFLACE polished black glass, Bratt Colbran electric radiator. FARRICS polion and blue curtains, blue whoolstery, Chinese rugs. 3. DERIGNER. Maxwell Fry, ARIBA and Jack Howe, ARIBA for Heal's FURNITURE Indian.

Laurel, chromium legs. Chairs in ebonised bentuood 4 DERIGNER. Rend Drowin, Paris. WALLE white FLOOR oak FURNITURE chromium itsel PARBUCE pellow and chestnut. Sculpture by Zadkine. 5 House in Survey DERIGNERS. John Lead with A V Pitchowski, A R I B A. WALLE white FLOOR birth ply FURNITURE. Framer Lid. WARDICE. Donald Bros. 6 DERIGNER. Marian Speyer Sudeboard in Japanese chestnut, with a sheet glass top, and detachable sections. Designed to fit into a corner.









1 House of Geoffrey Dunn, Bromley, Kent Derigher, Dunn's, of Bromley Walls off white Furritles black and coral chairs Farrier black, coral and yellow One time coachman's pariour transformed (see page 41) 2 Duning-room designed by Mine Mayaska for Modernage Furriture Co. Naw York (House of the Modern Age) 3 Duning-room by Bird fles Ltd., London Walls and Chiling cream furritures should rabbind in the holdery and curtains cream tweed, cushour and ray tomato coloured (ands of ray cream) Dengued for small duning-room or

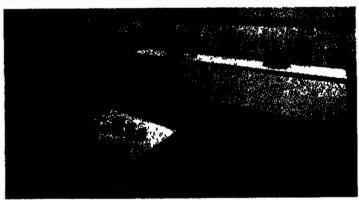
drung-living-room, ends of built-in settee are sideboard cubboards. 4 Drung-room in house in Lancashire, decorated by The Bath Cabinet Makers, Bath, uith F Druny & Son, Manchester Decor by Ian Richter Designs by H J Hyde COLOUR BCHEME honey, biscuit and faum with nigger and tomato FIREPLACE Hopton Wood stone, standers steel surround and walnut mantelpiece FURNIVIRE figured walnut FABRUS by Allan Walton, London, carput specially made by Wilton Royal Manufacturing Co Lid, London.



I DESIGNER Ian Henderson & Co., London WALLS
Straw-coloured Japanese grass cloth Furniture
Japanese chestinut and walnut Farnes blue veloci
upholstery, Jawn carpet 2 Designer. The Rowley
Gallery Walls panelled in Golden Sun wood Floors
Gallery Walls panelled in Golden Sun wood Floors
black comparition Furniture burnished lacquer
table, fluted glass freize, lighting beneath the top giving
fitting one wall, with mirror shelving







t DECORATOR Bowman Bros SURKITURE Leaf duning-table, chairs in brown and white spot topestry FARRICE Gold being and brown cariants, indian carpet in tense of biscuit 2 DECORATOR Bowman Bros Funnsh table and chairs in brich, natural cellulosed finish, dengu by Alvar Aalto for Finnar Ltd. 3 DEOORA-TOR. Jean Royère FURNITURE natural oak white polished surfaces, chairs in polished copper. Indirect lighting from trough over buffet. Hand-woven rug on polished wood floor



I House in rise de Varize, Paris Architectes Henry and Joseph Guinayer Private bar leading off a large studio used for receptions, by a small stancaux walls cream. Stools and chairs metal, green inholitory Gill mirror behind bar a Private bar, Koekelberg, Brussels Architecter Charles de Mey Light filten on column of pourwood. Counter covered with rol timo Frieze above Stools chrommum, covered with sheepskin

3 Bar of loungs, house of Mr and Mrs Dudley Brunton, Toorak, Australia. Bae of unstained wated wood, mirror glass and chromium, stools scarlet topped, curtains pollow chants. 4. House of Mrs. W Frequenc, Sydney DESIONER. Margaret Jaye Scheme in gran, black and white 5 and 6 Cherry machagusy cocklast cabaset. DESIONER, John H Butler MANUFACTURER. Practical Furniture, London.





1 DERSONER W Penaal, Amsterdam Executed by Matz & Co COLOUR ECHENCE light grey, blue carbet red hearth 2 House at Neully of Mrss Prassant Van Cleef DEMONER T Tobolski, Purre et Métal"

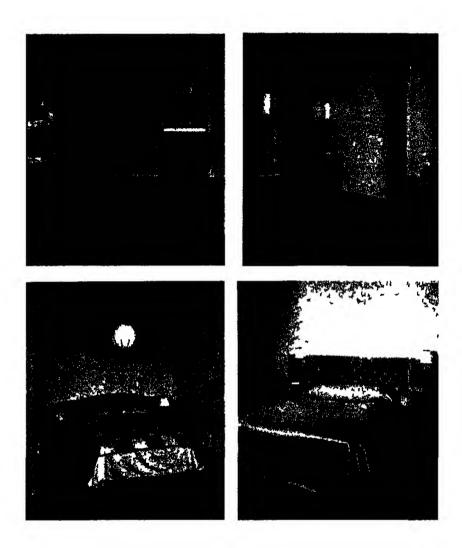
Ltd walls Plasts fainting white-cross FLOOR Roman traverture FURNITURE chairs, black polished wood, covered bits saint and table smoky glass Cariams wory satin, white veil Puttere by Vlammak







Three views of a Paris apartment Architect and leather Floor covered by an old Chinese corpet DECORATOR Michel Rous-Spitz Walls and first lighting indused, by luminous ramps, supplemented Place in Roman travertine Furniture lacquered by standard and table lamps. Old Chinese cursos on negger brown, armchairs and couch upholstered in beige



1 House of Mr d'Oyly Carte, Kingswear, Devon Archivect Oswald P Milns FLOOR Venesta burch Rocess lined with glass tiles for lavatory barns 2 DEBIONER Ian Henderson & Co COLOUR SCHEEL Nigger, green and yellow, rich brown carpat Fudyntruke sahnwood and orangewood rolof LEGERTING Cylindrical shades with pull swotch cords

3 DESIGNER Ian Henderson & Co WALLS off whits FURNITURE satished and orangewood PARRICS plain ribbed silk in three colours, sugger, yellow, green Note the raised dais and bedhead built into corner 4 DESIGNER Ian Henderson & Co WALLS belt pink PURNITURE satishwood, wory handles Green bedspread, sugger upholstered back with green buttons

ŧ

THE BEDROOM

The bedroom of to-day (that is, the bedroom we should all like to have) is, on the vehole, a pleasing place. For one thing, it boldly declares itself as a steeping apariment. A good modern bedroom does really display a number of features which everyone naturally likes space, light, colour, pretty fabruics and useful fitments, such as built-in wardrobes and clothes shelves, dressing-tables that combine, for the first time in history, comfort with viribility, bedride tables that will really accommodate a telephone, a breakfast tray and (of course) those permanent

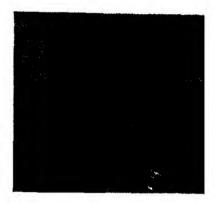
necessities, books and a cigarette box !

Bedrooms ought not to have restless patterns or turing colours They should not be crowded, and they should be easy to clean. The furniture should be rather plainly designed, and solidly constructed Wardrobe doors mustn't stick or squeak, and drawers must run smoothly as well as being of the right size to take clothes folded the way all laundries fold them Curtains must not only look nice, they must run easily and silently and exclude light but not air Wherever light is needed it should be instantly available, either automatically (as in a clothes cupboard) or by means of a convenient switch Shoes and hats should have special racks fitted at eye level and concealed by dust-proof doors Every bedroom should have its accompanying bathroom or at least a basin with taps for hot and cold water Everything should be done to and good sleeping and effortless dressing and undressing-and could be done in the least pretentious home by means of a little intelligent planning

At present, alas, many of the above simple conveniences are still luxures of the well-to-do. But in an age of cheap electricity and mass production it is inexcusable that it should be so. Women see no reason why all these things should not be part of the accepted essential equipment of every home. Those architects, builders and manufacturers who brounds them will go a long way ahead of their

competitors in women's estimation

I Boy's room DENIGNER Robert Heller To meet the needs of a boy of sixteen WALLS blue-grey rankels grey and maroon upholstery Black carpet, grey carteen and blands FURNITURE Built-in chest-desk combination, built-in radio and bookshelves, against studio bed. 2 Bedroom at Broadstairs, England DECORATOR Bird lies Lid FURNITURE dark volumit FABRICS migger velociteen curtains, carpet nigger piels, rug lambsikin. Coverlet tomato tuseed, custimons gold sattin. Lighting of a stage of the property of the set penels in furnities 3 A room for a man DERIGNER Robert Heller, New York

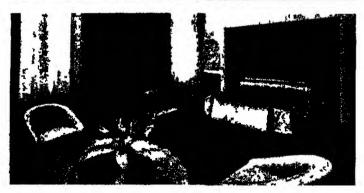




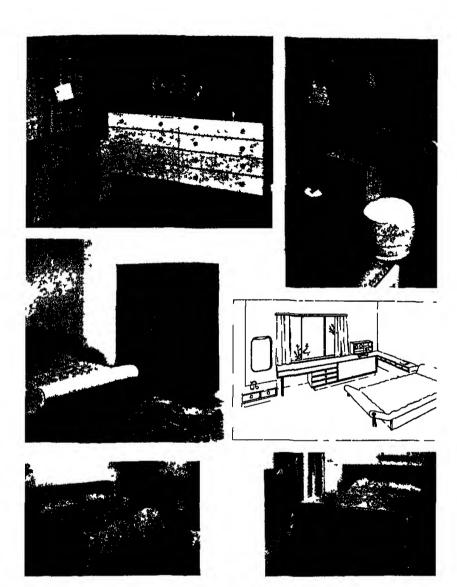








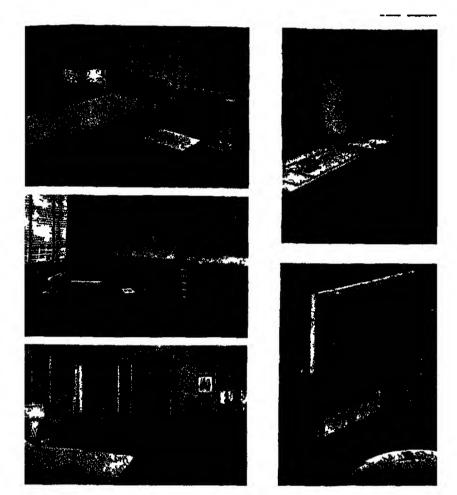
I DESIGNER Margareta Köhler, Stockholm "FURNI from grooces Coverlet in yellow saim 3 DESIGNER TURE story lacquered birth FABRICS silver quited Jean Royere WALLS pink FURNITURE in pair-coverels, wool rug in green 2 DESIGNER Jean Royere walls pink FURNITURE in pair-coverel with wory saim, mirror-top table walls sky blue FURNITURE sycamore Built-in FARRICS pink surfaces behand bed, others pink silk, yellow cupbourd round freplace, drawers unthout handles, palled flowers, while fix rug Radiator with lighting niche



t and 2 DESIGNER Gibert Rohde Chests and "verniture Australian walnut Bediffreads heavy "un bird's-eye maple and walnut 3 and 4 DESIGNER Z Kooacs, Budafest Divan bed and plan thoung relation to bull-in furniture on a suggested bedifferent 5 DESIGNER Maurics Adams Lid , London made by B Cohm St Sons, Lid



I DESIGNER. Bird Hes Lid Dressing-table in melant processed beds with supposed either side Furniture. Beddyread in sider-grey satin, hand-blocked design walnut flarence blue towed and pink satin. 6 DESIGNER Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. 6 DESIGNER Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture. Bird Hes Lid Attic bedroom, recessed beds with supposed either side furniture.



I DESIGNER Russel Wright for Conant Ball Co New York WALLS green and off white Furniture American Modern ta maple fouth to harmonise with ported as well as modern pieces 2 Bedraem of John Archbold Designer Motris Sanders walls red and Archbold Designer Motris Sanders walls red and whoten and "Moderney Walls blue Floor Archbold Designer Motris Sanders walls red and whoten of John white, one mistrored Furniture Brazilian researced agif white leather of Park America penthouse drawing walls and whole languer of Designers Robert Heller Colour Scheme beige being behand bed, twin chair



I Bed-sitting-room in London flat Designer Gordon Russell Walls cream Funntiuse, oak Carpet brown have pile 2 Bedroom in London flat Designer Michael Dawn, Monica Lehmann and Rosia Nader Walls pale blue distemper Furniture cilculosed opsier grey Bedhead and hip chair upholistered in white hide Farbics cream satin curtains with navy stars half year Porthole lights in bedhead 8 Designer Lee Hunderson & Co Walls offwhile Turniture what sycamore, Australian walnut Farbers cream and blue satin A small room in which

space difficulty was minimized by repeating curved bedside theloss on the chest under unidow with full-length mirror between 4 Bedroom in London flat DERIGNER Michael Daun, Monica Lehmann and Rosita Vadir WALIS blue distember BURNTURE built-in culpboards, bedhead tables, etc bedhead, stool, two chair in white hade Small table with glass top made to thou Japanese rock garden beneath. The whole of one wall consists of built in cupboards. Upper centre lund with mirror and glass sheloss to serve as drissing-table Strip lights go on automatically when doors are opened





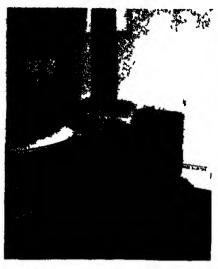






1 DESIGNER Beity Joel Lid FURNITURE English weathered syxamore Parrics pale bise striped fabru on chair Same fabru: in orange for bedspreads 2 DESIGNER Maurice Adams Dresung-table in black and white sycamore Two glass cantilenes theloes Cheval murror has figure drawing in bronze green Stool covered with white calf Table and stool in maple and sycamore, row zebrono, etc 3 DERIGNER R W Symonds WALLS pale green Furniture large bedroom fument cup-board with electric panel fire surmounted by murror at one

end FABRICS Quitted chinic curtains white tulips on green background String colour carpet 4 Child's bedroom DESIGNER Ian Henderon & 6 o WALLS cream FURNITURE egg-shell blue FABRICS glazed chinic, with amusing figures in nigger, yillous, blue and peach Royal Copenhagen Pottery 5 House at Newlly DESIGNER T Tobolska of Societe Parts et Metal WALLS plastic freem paint FURNITURE armichans in white leather Dressing-table of unpolished glass, dravers covered with what leather



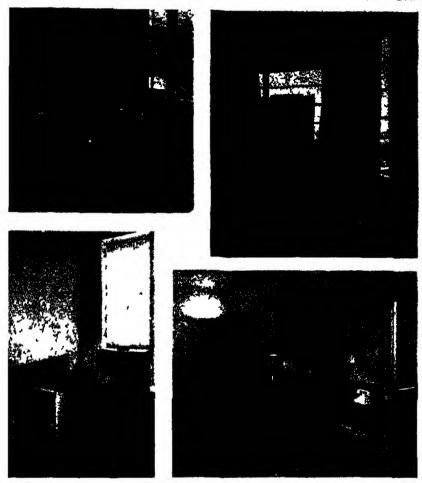






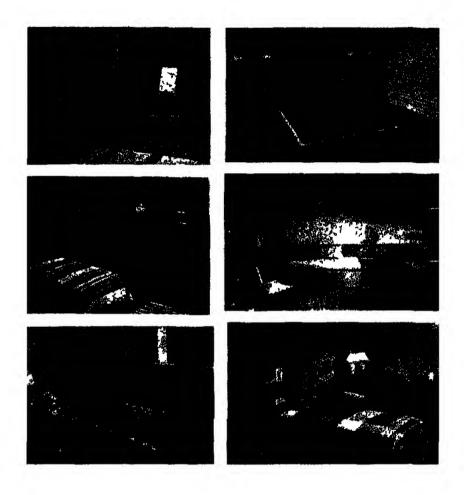
1 Dressing-table of satisticood with orangewood relief, economising space DESIGNER. Ian Henderson & Co. 2 Debigner. Miss Estrid Eriksson of Svenski Tenn, Sinchholm OOLOUR SCHEME. In Song colours—very, silver gray, sky blue, celadon green, septa and black WALLS appry FLOOR covered with bleached straw matting. Adelern four-poster bod in alm with cotton

curians 3 Dressing-table in makegany DEMIGNER Professor Frank for Soenskt Teun, Stockholm. Merrors in dall bress frames. Stool oak with inher-grey curhon Woellen infled Swedish "rya" rug with long strands 4 Dressing-table DEMIGNER Betty Joel FURNITURE weathered sycamore, and white sycamore. Stool covered blue fabric. Curians of purk, blue and silver



t Bedroom in the house of Mr Geoffrey Dunn, Bromley, Kent DESIGNER Dunn's of Bromley FURNITURE heavy gauge brich ply, copper handles, etc (Photo "Decoration") 2 DESIGNER Bath Cabuset Makers Dressing-table fitting against corner window 3 Oak

firminar spanially designed for a small room in a flat DRIMINER Gordon Russell Ltd. 4 DESIGNER Oswald P. Milne F. R. I. B. A. Bedroom in ponthouse state at Clardeg's Hotel, London, opening out on unde balcony with extensive view.



1 DERIGNER Gordon Russell Ltd FURNITURE burch and walnut Hand-made rug, grty has pile carpet. 2 DERIGNER Jean Royère, Paru Walls sky blue FURNITURE speamore Capboard with bronze fitments forming base PARRIES sugger carpet, bedspread see blue, striped blue and white 3 Dressing-room. DERIGNER Claritopher Heal, London. FURNITURE black been and pacific maple One cupboard for man's suits, the other with trays for shrits, stc. 4. Bedroom unselvend beaute DERIGNER. Jean Royère Walls laght pellone, evocawork green. Beds and customs in yellow,

green, orange The house cost 25 000 fts (sa) £250 or \$1,250) Furniture for three rooms only 2,000 fts (or say £20 or \$100) 5 Man's bedroom DEBIGNER Betty Joel Lid NURNITURE West African cherry mahogany FARRICE Brown and silver curtains and bedspread 6 DESIGNER Frederick and Harland Schofield, Ltd., Bradford, England WALLS paper hung horizontally, stripes of dark and light YURNITURE oak, macassar bands NABBUGS Indian hand-woom bedspread in check design Pottery white matt Lancastrian. Glass, Stevens and Williams Crystal.



1 One room apariment DESIGNER Christine Veasey
Furnishing cost about £60 or \$300 2 Dressing-table
in bird's-eye maple and mahogany DESIGNER Cary
Grant for Ian Henderson & Co 3 Bedroom and dressingfroom DESIGNER G Rutvold Utrecht Furnituse
considered as so many units dividing up area 4 Guestroom, house of Mr and Mrs Brunton, Toorak, Australia

Green carpet pink bedspread, dressing-table of unstained unixed wood 5 DEMONER Bird Iles Lid WALLS white paint, broken with cream Furniture smoky sycamore Parrices hale pink curtains and coordingale blue carpet hote electric first in wall between windows 6 Bedroom in London house Architectr G Grey Wormun, P.R.I. B.A.

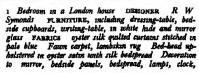


I DESIGNER Molly Grey, Sydney COLOUR SCHEME word and green unth account of coral Dressing-table waxed walnut Curtains coral and cream, green carpet 2 Dressing-table in house at Manchester DESIGNERS Bath Cabinet Makers Co. Ltd. and Drury & Son Ltd., Manchester walls lined with figured pearwood Purriture beech dyed during the growth of the tree Top of the dressing-table peach-coloured glass 3 Bedroom at Swan Court, Chelsea, London DESIGNERS Mechael Dewn and Monica Lehmann. WALLS AND WOODWORK. cream FURNITURE grey oak

FABRICS curtains and bed-covers, woven, blue and green stripes Wall curtains blue silk. Deep blue carpet LIOHTING behind frosted glass panels in bed fitments, strip lights behind polimets and over mirror. Beds end to end with dressing chest between to counteract narrowness of room 4. Bedroom in Mayfair flat. DEBIGNERS Michael Daum, Monica Lehmann and Rostia Nadiv WALLS pale blue. Mirror fixed between windows FURNITURE cubbard cellulosed system grey FABRICS cream Venetian satin curtains with a star design. Cream Ammuster carpet.

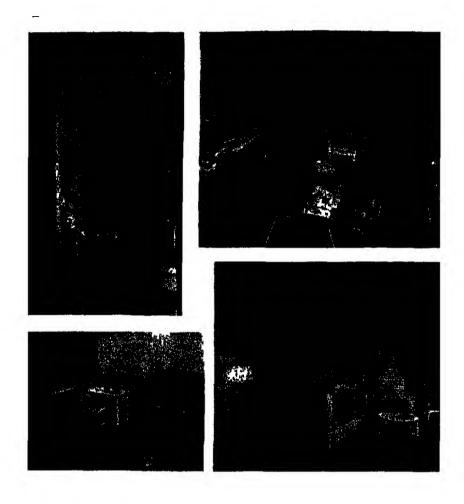








designed by Frank Dobson 2 Corner of young man s room (formarly servent's room) DEBIONER Jean Royers Dwan in raftia, curtains with red and green flower pattern Rachator in white introlist, metal chear Photo Gosffe 3 Dressing-table in polithed palsander Stool in pages satin Cartain in bright coloury DESIGNER Jean Royère Photo Gouffe



1 Corner of a children's nursery DEMONER. Pherre Dutel, New York WALLS [with mural paintings of alphabet blocks, straped earling bregular composition flooring DURNITURE painted wood, of simple design LIGHT-DRO star-sheped merror filting on craining 2 Nursery designed by Eono Goldfinger, DPLG, for Paul & Maryorue Abbatt, Ltd., London 11.002 is of cork slabs WALLS are covered unth cork is a certain hosgist Chairs and table of cellulosed metal tubing 3 Nursery furniture DEMONER. Alour Aulto for

Framar, Lid Chairs on resilient wooden springs. Table tops of innoleum, early cleaned. Table edges have surround of rubber so that children do not hurt themselves. Made of burch and finished in various colours. 4. Nursery Desirohers. Robert Heller Furnitures: 4. Nursery Desirohers. Robert Heller Furnitures: 4. Nursery Desirohers. White leaguer with fire-engine red trim. Floor, bright blue linoleum FARRICES white continue with red stars. Lamps of white leaguer with bright blue basis. Dado representing circus parade of Barnum and Bailey and Mother Gooss (Photo Emelio Danielson)

THE KITCHEN



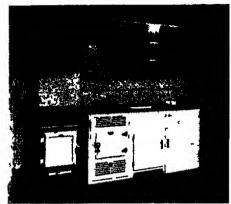
Fitted Litchen at Apsley House, Finchley Road, London (a block of flats) Contractors Harold G Dyks Enamelled kitchen furniture by Compactom Lid

What we ask of the krichen, these days, is that it shall be a convenient workshop for the preparation of food and the storing of cleaning equipment (Never mind about the servants, they, if any, spend their off-time in a pleasant apartment equipped with easy chairs, radio and a supply of light notels) So what we chiefly want is a clean, bright room containing gas or electric cooker, refrigerator, and an array of labour-saving devices that will rescue us (or our servants) from an infinity of soul-destroying chores. We want wall and floor surfaces to be easily washable—we want light-weight cooking vessels-sinks set at the correct height-accessible shelves and roomy cupboards-well-planned ketchen cabinets, draining-racks, towel-airers, plate-contamers and Somewhere to Keep the Ironing Board (For troning board also read vacuum cleaner or any other of those universally used contraptions for which the average kutchen has no special accommodation, and which therefore have to stand about anywhere, collecting dust and getting in the way of whoever runs the ketchen)

The simple truth is that we can now buy almost anything imaginable to make cooking easier and washing-up lighter and more agreeable. But—and it's a big but—we can't buy them all cheaply, and—a still bigger difficulty—we hardly ever have enough space to store them and we them to the full. Kitchens, in short, are getting too small. And it is painful to work in a too-small kitchen, even if it is fitted with the inch-saving pracision of a ship's galley, for no matter how we may streamline our activities, a tray of crockery or a bowl of potatous remains the same incompressible size and requires albou-room for handling. This seems to have been vortlooked—by architects of small modern flats especially. Some of their kitchens are, one feels, likely to give the ordinary, human-sized cook claustrophobia—which can't be good ather for the dinner or the dishes.

be good either for the dinner or the dishes. The kitchen is, after all, the "essential services department". No trouble spent on making it convenient and attractive can be too great. Much is bring done to make it a pleasant workshop for the madern woman, but we are only at the beginning. And even for those beginnings we have to pay far too much. Why can't we have good laundry equipment to do the family wash under the staggering prices of te-day?









I Kitchen of house in New South Wales DESIGNER S Lepson, ARIBA Fitted with Monel Metal sink unit by Henry Wiggin & Co Lid (Photo Photographic Service & Supply Co Lid) 2 Kitchen with "Champion" cooker by Cannon Iron Foundries Lid and Ectroliux refrigerator Cooker has "dutino one heat control, is calcured mottled grey, primerose, cream and light green, or primerose, cream and light green, or primerose, cream and royal blue Refri

gerator built into cupboard under sink 3 Jubilee cooker by Sidney Flavel & Co with automatic oven heat control Coloured motiled grey apple green, light blue or use green (Photo British Commercial Gas Association) 4 Kitchen designed by Morris B Sanders for his own house in Nav Tork is espages 18 and 42) Stainless steel sink and absence of projecting surface features gives effect of complete serviceability (Photo Richard Garrison)



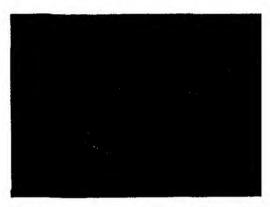
1 DEMONDER. "My Home '(Bas van Pelt, The Hague) Kitchen unth black and white tiles, straing glass pantry doors 2 Model kitchen designed by Mrs Derry Breddell and incorporated in Stand of Henry Wiggin & Co at Ideal Home Exhibition Legispment

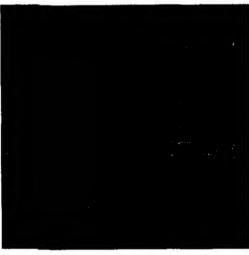
uncludes kitchen cabinet, small gas-cooker, gas-heater, refrigerator, etc. Careful planning for small space 3 and 4. DEMINNER. My Home? (Bas van Pelt, The Hague) Cellulosed white woodwork and white wall tiles, glass shelving, tiled floor





1 Kitchen with Menel Metal sink by Henry Wiggin & by Heal's, London. Enamelled cream units comprusing Co These units are sound-deadened, thus minimusing two-door store cupboard, corner filment with cupboards and clatter. Rustinent surface to reduce breathed Water-tight joints between such, bottol and dram-board to present leakage (Photo Arthur Gill.) a Kitchen firmiture by T G Green & Co, London.





Three views of kitchen at country house in Hertfordshire for Mr T Geoffrey Blackwell, O.B E ARCHITECT and DESIGNER. R W Symonds WALLS white tiles "I.OOR cream, brick red, brown "Korkoid" Celiulased filments, light simber, cream, 1 Gooks "Savestane" sink linked by filment by Moffat," electric cooker Staviless steel pan rack 2 "Moffat" refrigerator Filment with sixing glass doors and Masonute top stong doors to service pantry Staviless steel topped table Hot closet for keeping food warm, by Benham & Soni, at right Troughon & Toung "Ultralix" light fitting 3 Bottom cubboards vinkelated and with chromium plated rails at 1½ in centrus a sholong for pans, fish kettles, etc Recess with Masonute top (Photos Dell & Warmurght.)





1 Bathroom in the home of Mine Alice Cocea, Paris DESIGNER T Tobolski of 'Purre et Métal' Ltd WALLS, FLOGES, CELLING, entirely in white marble Window in clauded glass poor covered with mirrors framed by chromium metal Indirect lighting on ceiling

and over doors 2 DESIGNER Pierre Vago WALLS golden onyx FLOOR blue Belgian marble Metal fitments in polished copper Foreground dressing-room seat in red marble and red leather Tubular metal chair unth slung fabric seat (Photo Schall)

THE BATHROOM





It has been said that an age which insists on good dentistry and good sanitation is an age of decadence, because it lays an undue emphasis on dirt and disease ! If this is true, the Roman luxury of some rich people's bathrooms should give the social historian food for thought But we may waive the question and congratulate ourselves that, to-day, abluitons are less a stern duty than an opportunity for luxurious relaxation. Our bathrooms are, on the whole, agreeable places Mass production has given us inexpensive, boxed-in baths of synthetic marble, and intelligent plumbing has made spacious and convenient basins a commonplace In most districts near towns there is a main supply of gas and electricity, and water can be heated symbly and quickly An electric fire, once a source of danger in a bathroom, can now be fixed out of

harm's way on the ceiling. We can have selfilluminating mirrors that are undimmed by steam, and our towels can be kept warm and dry on heated rails. Add a daylight lamp over the basin or dressing-table to aid personal embellishment, a weighing machine and exercise mat to encourage body culture—and there, briefly, you have the bathroom desired by modern men and women

room desired by modern men and women

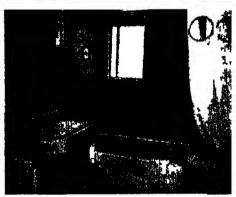
Do they get it? To some extent, yes And if not, it is largely a mailer of personal choice or indifference Bathroom fittings of first-class design and quality are still relatively high-priced, but there are inexpensive substitutes for most of the minor ones It will, of course, be better still when every ordinary moderate-rented house boasts its cork floor, and colour-tiled walls and heated towel cupboard, but bathrooms have definitely improved.

1 Bathroom in a villa in Czechoslovakia ARCHITECTH Schwadron, Weinwierm and Vicsei. (Photo J Scherb) 2 DENGMEN. Richards Tiles Ltd Samtary ware by Edward Johns & Co. in motifed amber Glazed tiles on walls and floor Above, cream with accents of other, vermition bands, below, matt black FLOOR, bronze in hard-wearing, bright glaze. Note miches over bath and basin for soap, bottles, and so on.





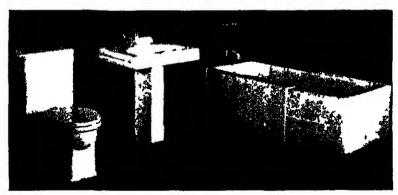




I Bathroom filments in house of Morris B Sanders, New York designed by himself Cubboards provide three mirrors white marble heavily visued with purple, fink and green over sink (Photo Richard Garrison) 2 Bathroom filments designed by Tuyford's Ltd, Slok-om-Trent Lavatory basin and toiled in Virtromant" earthenware William Van Alen Decorated by Modernage Cream Bath enamelled iron with black slate front walls in fixtures against deep blue wall and ceilings of processed plastic paint Pottery shelf 3 DEMONER Bird Iles, fabric Shower-curtain white with singless portholes Ltd walls strawberry pink tiles CRILING and bound in red Fittings in bright chromisum Floor blue tile







I DESIGNER R W Symonds Door and surrounding architrave covered unth murror Reflection shows interior unth long horizontal window and medicine cubboard beneath WALLS of ream "maintenens" FLOOR white rubber covering Indirect lighting 2 DESIGNER

Mourice Tales WALLS variathed point in green Green bath, basin and toilet Woodwork in black, floor black marbled rubber, sides of bath in black marble, all bath linns green 3 Simplification of bathroom fitments DEMIGNER Henry Dreffuss, New York

TABLE ARRANGEMENT



Table in the house of Morris B Sanders \ew York Both the table and uindow ledge buffet are in Formica synthetic plastic) (Photo Modern Plastics)

Nobody cares much for elaboration and crowded effects on the luncheon or disner table. We all have a preference for simplicity—plain linen, unornamented silver, china and glass of clean, modern outline. For one thing, simple table arrangements suit the small, unpretentiously plain modern disningmon, for another, they save an enormous amount of labous. That is why candlasticks and condiment sets of glass, wood and pottery are so often preferred to those of metal which requires polishing, and why linen place-mais and runners—inexpensive, eary to

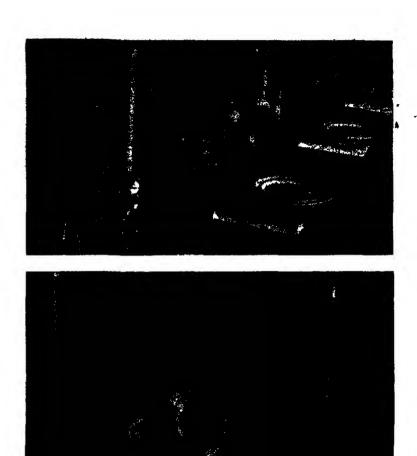
launder and simple to replace if stained or damaged are used instead of the all-over damask cloths whose care and preservation were our grandmothers' pride

There is everything to be said for simplicity in the matter of table appointments. We were too cluttered up in the past when entertaining meant wear-some preparation and strain. Now, when trimness and efficiency are preferred to elaborate ostentation, we are ready to welcome guests at any time, knowing that what we normally set on our table will please them and do credit to our taste

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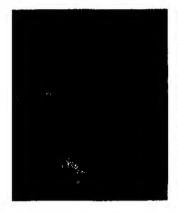
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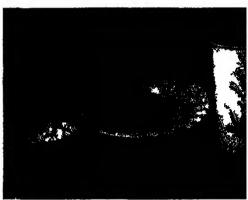
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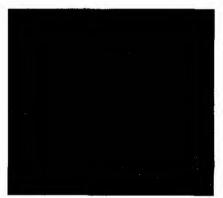


1 A table arranged for a formal dinner party by Astrid Sampe, Stockholm. The service of white and gold is designed by W Kage and made by the Gustaviberg Potterus: The flastware is from the Kosta Glassnooris and is stoked and cut with a riser and diamond pattern and golded with 22 cared gold. Silver from the Guldimady Aktiebolog, Stockholm. The russiers and table mats are

of heavy, hand-woose artificial silk in pale gold. (This lable toos for Swoden as international lable-laying contest at Warsaw 1936) a Table arrangement by Mally Gray, Sydney The cellaphase must have a black, riloer and white design. Plates of Clarese Cliff china Decoration with marine and coral motifs Beacon at each end of the "rief" supported by glass candidatick









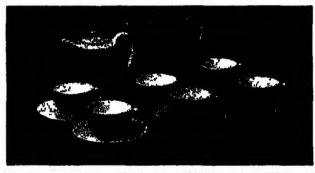
I Vasus designed and made by W T Copeland & Sons
Lid Left, a matt-finished vase in Spode's Royal Jade
pottery, right, an example of Spode's new pearl grey onyx
ware 2 Fasence DEMONER Thorkild Olsen MANLPACTULERE Royal Copenhagen Percelase Co Cream
colour with mast glaze and floral decoration in soft colours
(Photo Charles Borup) 3 Lemonads service
DESSIGNER Gubener Nyland
MANUFACTURER
Roystomad Potteries, Sweden loopy finitumer decorated

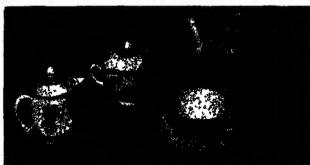
with bands of bright colour 4. Caffee Set DESIGNER and MANUFACTURER. Jossah Wedguood & Soni Lid., Stoke-on-Trent Self-coloured earthenware in lawender blue and white, champagne and wory, or celadon and cream The contrasting of different coloured clays, in the same erticle is a feature of Wedgwood "Jasper" and "Quiennware" patterns These designs known as Summer Sky, Hernest Moon and Wintergreen) are a modern extension (Photo Norfulk Studio)

POTTERY & GLASS

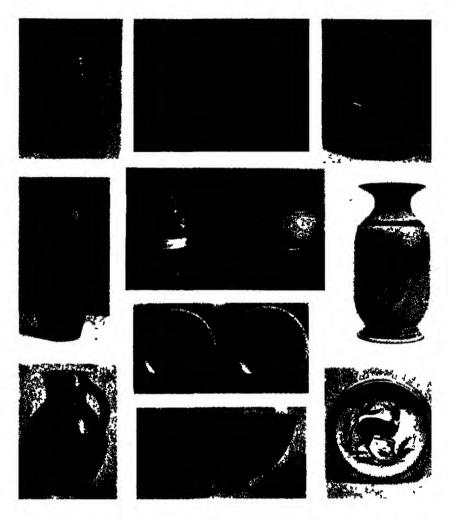
In an age in which minor alcoholic refreshments play so great a part in the social scheme for enteriauning, designs for drinking glasses of all kinds occupy a prominent position in any exhibition of modern decoration. Very attractive is the well-designed glassware that comes from Sweden, Czechoslopakia, Hungary and Austria. For sound quality, however, one has to praise the glass made in English factories (I have seen wine-glasses, specially manifectured for hotel use, that remained unbroken after being hurled at a wooden flow?) America, with its love of novely and modern elegance, has provided some very pleasant cockiail glasses and soft-drink sets—jug and tumblest en suite.

Pollery seems to be improving, in that it is easy, nowadays, to get altractive tea and dinner services at reasonable prices Articles of pottery (and this applies also to decorative objects) do once more suggest that they have been thrown on a wheel and moulded by the plastic fingers of the potter. We still see dreadful china lampishades that imitate thouged parkment or painted silk—flowerpois that try he look like basket-work but as most of us were them with distaste they are dying out. It is cheering, however, to observe that manufacturers, while clinging to the simple outlines which most of us prefer in our just, teapoit, bouls and lampholders, are allowing just a touch of ornament to creep in Articles of pottery had become really too plain and pure during those recent years when Line was All! Pattern and decoration, if well carried out, we all appreciate, and if properly incorporated in the design of an article they can do nothing but add to its charm.



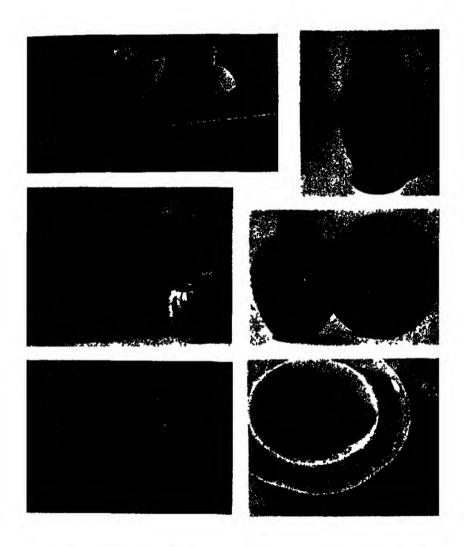


1 Coffes Set DEMIGNER. John Adams MANUFAC-TURER. Carter Stabler & Adams, Ltd., Pools, England Earthenware in sems-matt glazes Cream colour inside, motiled green outside "Streamline" shape Glazes of fine surface quality. (Photo Studio Briggs) 2 Tea Set DEMONER (painting) I Research MANUFAC-TURER "Limmonsof" State Porcelain Factory, Lemmgrad. Whate porcelain with silver band, decoration to bite, olive, tiles, grey and black, showing isomes of hunting and fishing Tile, "Northern Collective Farm."



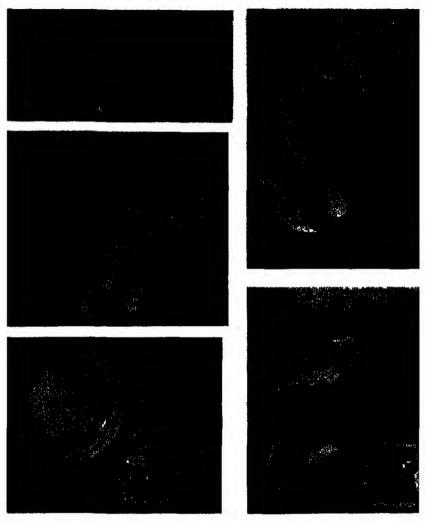
1 Jug DEBIONER The Leach Pottery English slip-ware, dark brown shot with rust 2 Red jug with white pattern. Green yar, stopper in form of Hungarian village. Fruit dish, yellow, red viside DEBIONER Lily Markus, Hungary 3 Teapot in stoneware DEBIONER caching befolium blue, slightly mottled glaze, eachieved after many years' experiment (Photo A C Cooper) 4. Shneware same DEBIONER Bernard Leach Sgraffith treatment, white slip (Photo Cooper) 5 Jug with coloured divign, mg with signs of Zodiac, bowl DEBIONER Lily Markus 6 Grey craquals was

DEBIONER N Tidemand. MANUFACTURER Royal Copenhagen Porcelain Co 7 Jug, English slipware Debicher. The Leach Pottery Golden and dark brown Based on traditional medieval form. (Photo Cooper) 8 Slipware dishes Debicher. Bernard Leach Dark brown and amber Combed designs in tradition of old English occusions. (Photo Cooper) 9. Stoneware bowl Designer. Bernard Leach. Dark brown and cream. Raw glaze cut away Body, sem-porcelain 10. Basil, grey craqueld Designer. N Tidemand MANUFACTURER. Royal Copenhagen Porcelain Co



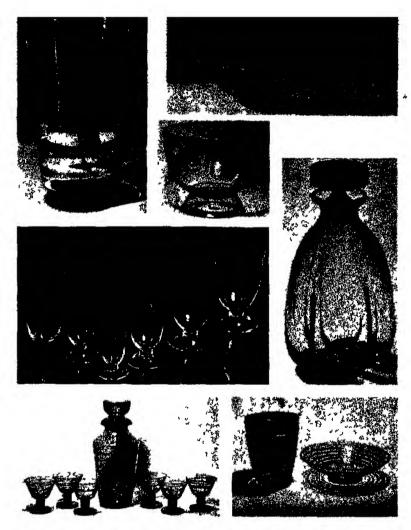
1 Inkitand, "Moonstone" ware DESIGNER Ketth Misray, A R.I.B.A. MANUFACTURER JOSIAL Wedgewood & Sons Lid. "Moonstone" is ware with a driven snow." glace intended for use in rooms of modern character a Vase in Elfverson Swedish glass Engraved dangs by Stromberg. Dark bottle green. Courtey of Reyal Copenhagen Procedum Co. London. 3 Rustic Dark, dark green. Small vase, dark graphete grey background.

with gay colonering Deatoner. Stephen Gddor, Hungary 4 Stoneware, dark brown decoration, light brown background. Deetoner. Mis Thorston. Manutacturer Royal Cohenhagen Porclain Co. 5, Jug and vais Deetoner. Margil Konaci, Hungary 6 Earthenvoirs dish Deetoner. Guidagis M. Royal Laisanthum Pottery Soft green decoration on wory ground.



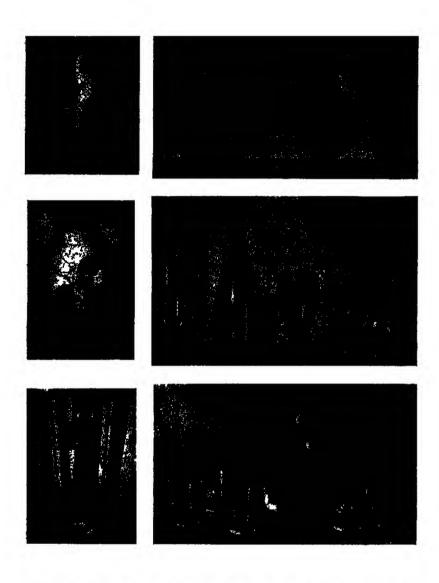
I Dessert plates, hand painted by Louise Adolborg MANUFACTURERS Rotstrand Potterns Four of a set of treatm ellistraturg unld flowers of different tracts of Swoden 2 "Saze" cafes service Desilones. Those MANUFACTURE. Doublon & Co Lid, Burslem. Fruse bone china. The ground is white, design in Saze blue and burnished gold. The shape shown is entirely nam. 3 Large vase in pair blue Sundays pottery smaller dasses in white Swodish pottery, wath flower holders muside Horses, Poole pottery. Cafes services

white with river lines Courtery of Julie Jacob Lid, London (Photo Lincoln) 4. "Silverdale tea service DESIGNER MISS H M Heath MANUFACTURER Jackson and Gosling, Ltd., Stoke-on-Trent Translicent white china with applications on DESIGNER N Tidemand. MANUFACTURER ROYAL Copenhagen Porcelain Co Lid Grey glass, design in wind this and green. Swedish glass, silver by Georg Jensen of Copenhagen. (Photo Charles Bornp)



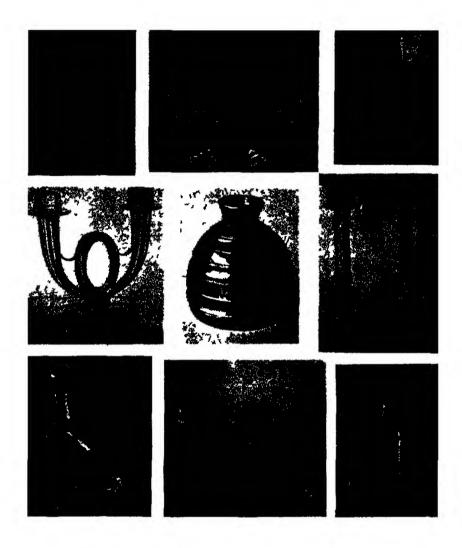
1 Orrefors Sweduh glass Designer V Lundstrand
Firnt with green base Courtesy of the Reyal Copenhagen
Porcelain Co Lid (Photo Borup.) 2 Engrand
crystal boud Designers, Jacob E Bong ManuPackurer Holmegeard Glassworks, Denmark Courtesy of the Royal Copenhagen Porcelain Co 3 Bool on
foot, produced in various colours Designers James
Hogen. Manuyacture James Powell & Sons,
London 4. Series of glasses Designer Ehe Bergh.

MANUFACTURER Kosta Glassworks, Sweden 5. Glass bottle debicer. Capt H J Dunns-Cooks Executed by Elforston, Sweden. Supplied by Practical Functure, London. (Photo Somerse Murray) 6. Cut coctial set debicer. William Wilson. Manufacturer. James Powell & Sons Cat bands toft unpolabed. 7. Rubbon was and bowl. Debicancy (respectively) Bornady Powell. Ton Hill. Manufacturer. James Powell & Sons Blue ribbon on sea green.



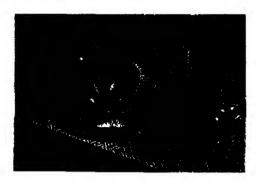
1 Flower pase in Orrefors Swedish glass Cut and etched figures by Simon Gate 2 Glasses and wine docunter DE-BIGHER ELIS BORTH MANUFACTORER Kesta Glassworks, Swedin 3 Flower was in Orrefors Glass Cut and etched figure by Vuktor Lundstrand 4. Glasses and

decenter DESIONER Elis Bergh MANUFACTURER.
Kasta Glassworks, Sweden 5 Glass um by Orrefors
Decoration by Viktor Lundstrand 6 Cocktaul set
in Orrefors glass DESIONER Edward Hald Frostel
surface on white glass Courtesy of Royal Copenhagen Co



TURER Kosta Glassworks, Sweden 2, 4 and 6 Glass condlesticks designed by the Frederick Bradles) 3 Water jug: designed and smoke Debisoner Glassworks & Steuben glass Courtey of Anton (Photo Frederick Bradles) 3 Water jug: designed and smoke designed by the Claim coloriless crystal 5 Plower vane drammer Condenses & Flower vane drammer Condenses & Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glassworks & Steuben glass Courtey of Anton Crubman, New York 9. Glass

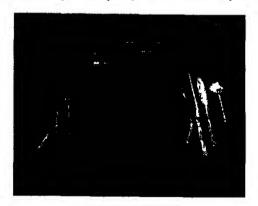
METALWARE



From the point of view of the housewife, metalwars is becoming less and less desired for itself, because of the special cleaning and polishing involved True, we are offered many domestic objects of chromium steel, but these are still relatively expensive, and the cheap substitutes are not at all the same thing The thin plating soon wears off, revealing a dull, dirty looking surface which nothing will brighten

Since the advent of stainless knives the metal industry doesn't seem to have made any very great or helpful gesture to women in the home. We don't think very much of metal wastepaper baskets nor of metal drukting vessels. Metal chairs also seem rather out of place except in offices and cafes,

where cleanliness is of greater importance than ease Eating utensils and cooking vessels are still best made of metal, but wood, glass, rubber, cork and plastics are both better and cheaper for a great many other everyday articles such as trays, fenders, teapots, flower-bowls and door handles. Metal window frames and bathroom fittings, however, are infinitely preferable to their wooden predecessors as steamy atmosphere. Wherever there is a fear of damp affecting the object, whether by warping or staining it, or making it shrink, it is well that it should be made of metal in preference to wood. But there seems no point in putting metal to peculiar uses for which it is not naturally suited.



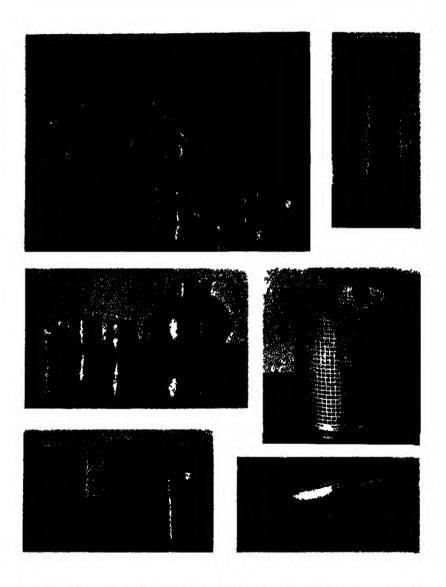
Hand-made sciper dunner service by Georg Jensen Ltd., Copenhagen, New York and London 2 "Plain Pine" cullery in electro plate and sterling silver DEMONER

Walter P Belk MANUPACTURER Roberts & Belk Liel., Sheffield, England Chosen for the service in the first-class dming-saloon of the R.M.S. "Queen Mary"



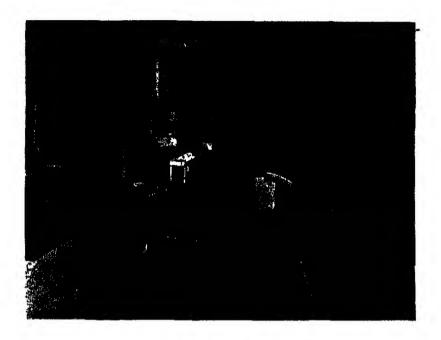
1 Electric buffet warming oven Designer Charles
Arcillarius Manufacturer Chare Brass & Copper
Co., New York Polished chromium with walnut
kandles and feet 104 in long Suitable for keeping
hors d suvers, etc., hot a Thermo bucket and relish
tray Designer Russel Wright Bucket, sain span
aluminum, walnut top To keep food either hot or cold
Trey, satur finished span aluminum, cyvital inserts
3 Lemanade set Choese and cracker set Ice bucket and
all executed by Russel by
Jay Florian Mitchell)

aluminium and walnut 4 Cube ash receiver DRMOMER Walter von Vessen, MANUFACTURER Chair Brass & Copper Co, Inc., New York Red outside, chromum inside, white handle and in other finishs 5 Canaghe Ball Tray DEMONER Rissel Wright Aluminium with cork ball 6 "Stove to Table Ware" DEMONER Russel Wright Bain pat, vigetable pos, "Thermo" thish Aluminium and walnut Russel Wright designs all executed by Russel Wright Inc., New York (Photos Tay Fornam Mitchell)



1 Chromium plated cocktail and coffee set DEMONER
Theodore Hess, New York Couriesy of Heal's 2 Handurrought ones in copper DeMONER. Margit Tevan,
Hungary 2 Hand-urrought uses set DEMONER. Margit Tevan,
Hungary 2 Hand-urrought curs set DEMONER. Ltd. (Photo Eric Cheshire) 5 AluHungary 2 Hand-urrought curs set DEMONER. Ltd. (Photo Eric Cheshire) 6 Hand-urrought copper
Margit Tevan, 4 Aluminium waste-paper basket fruit plate DEMONER. Margit Tevan, Hungary

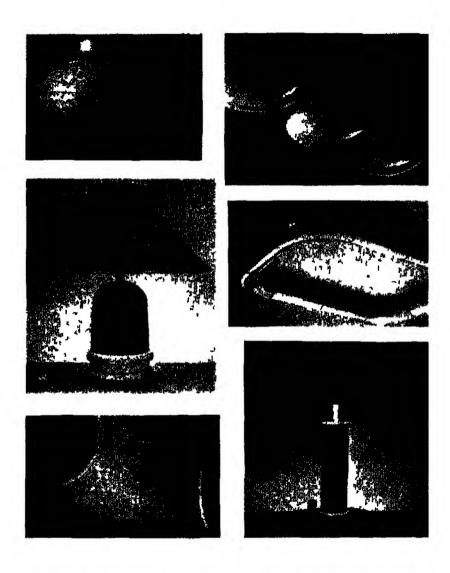
LIGHTING



Living-room in house of Morris B Sanders, New York, showing flat ceiling light fitting Photo Modern Plastics

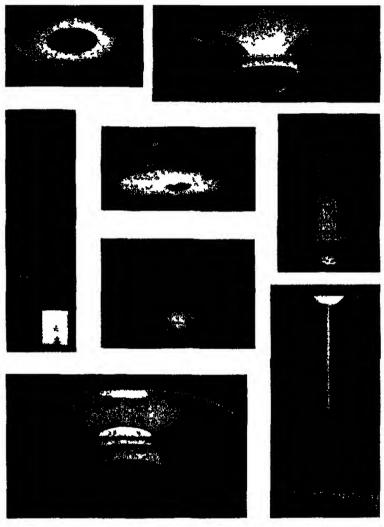
Light fittings are a matter which we all ponder, with a certain amount of justifiable anxiety, when we are furnishing a new house or flat. And no wonder, for a provol through the electrical department of any large store is a depressing experience. Horrors in tortured steel and maltreated bakelite meet the eye on coery side, and only prolonged and patient search will discover a reading lamp or ceiling fixture which can even be described as "harmless". Yet the problem cannot really be so difficult! Surely it is simply a matter of so mounting or encasing a bulb, globe or bar of light that it may shave before men softly, agreeably

and (particularly before women) "becomingly". Good lighting applicances are obtainable—as is proved by certain of the photographs shown here But why are so many sigly ones offered to us? Such clumsy contraptions? Such wobbly dust-traps of gilded wood? Such headache-inducing "shades" of amateurishly pointed imitation parchiment and light-absorbing inted glass? The true purpose of lighting fitments—ie, to give light—seems to have been forgotten in a frantee effort to make fitneets "decorative" Won?! some manufacturer of electric fittings provide us with neat, charming, simple lamp holders and fixtures at a neat, sensible price?



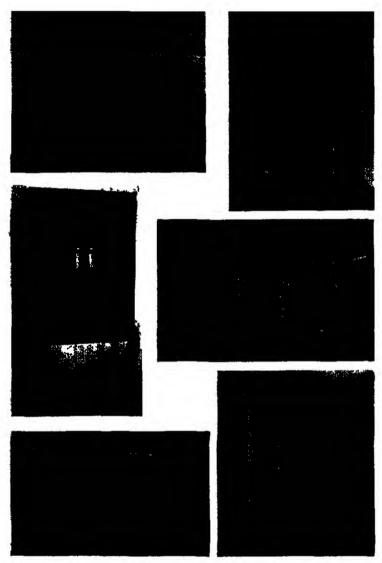
1, 2, 4 and 5 Light fittings designed by A B Read, ARCA MANUFACTURER. The Lighting Centre, Ltd., London 1 and 2 Metalwork chromucm plate, white flushed opal glass Dangned for 100-watt lamp 4 Multiple unit, composed of six straight sections, four curved Silver sprayed metalwork, white flushed opal glass For 60-watt lamps 5 Section of foregoing

(Photos Dell & Wasmurght) 3 Table lamp DESIGNER Russel Wright MANUFACTURER Russel Wright, Inc., New York The base is in eggshell pottery wrapped with a dark red shade of underproof bookbanding cloth 6 Table lamp by Russel Wright, New York Made of chocolate brown alumalite (non-chapping plating) with a from in white baked ename!



1 'Sutton' fitting Designer Maurice Adams
Manupagnurer Maurice Adams, Lid, London Acid
treated glass and thromsum 2 Designer, London Chro
mum cream sprayed reflector For 200-watt lamb
3 Designer A B Read
Manupagner A B Read
Lighting Centre, London Chromeum, shades in 120Ty
celasted For 50-wort lamb 4 (top centre) Manupagnurer
Turer The Lighting Centre, Lid Chromum cellulors
sprayed For 100-watt lamp Courtey Heal & Son,

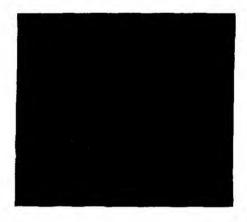
London 5 (bottom centre) DERIGNER I McGruger MANUFACTURER Heal & Son, London Fruital glass, chromum 6 (right centre) DERIGNER Meutros Adams Acid treated and tubular glass 7 MANUFACTURER The Lighting Centre, Ltd Clear bordered glass, sandblasted and polished edge 60-ualt lamp 8 DERIGNER, Jack Hove, ARIBA MANUFACTURER Head & Son Altumatum copper colors, amber glass (Lighting Centre photos are all by Dell & Wannifeld)



1 Bureau in Indian lawed Denignes. John H Buller Winnus actures. Practical Furniture, London. Flap falls to form writing-table. Large supposed beneath. 2-5 DESIGNER. Alister Maynard, London. 2 Chest in sycamore, wory handles. 3 Rosewood cabinet

4. Sideboard, natural sycamore, resewood retuef 5 Sideboard in Queensland walnut with sycamore relief and almanum handles 6 Chest of drawers in natural and steamed sycamore with wory handles (Photos Millar & Harris)

FURNITURE



Loungs in the decorator s own house, Bedford, England DESIONER Michael Dawn Fitted furnisses cellulated cream Built-in usreless, radiogram cupboards, shelves Birch tables and chars by frimmer Ltd. London

Most of us, very naturally, set great store by our tables and chairs, our sideboards and chairs our sideboards and chairs our the company, and whether they are comfortable, suitable and good to look at is a matter of importance.

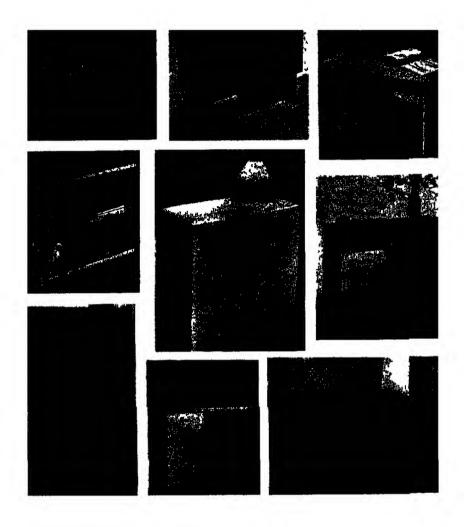
Modern chairs and bookcases should be well balanced, space sowing and neatly finished. Deski and writing-tables should be capable of holding more than one sheet of blotting paper and an askiray, and space should be provided for that universal tool, the typeuriter. Too many modern deski fail badly in these respects—and so far I have only seen one (and that most expensive) with that useful device a row of such letter-treys.

The three-prece table—one horizontal and two vertical slabs—was a good invention. Some of us still prefer the traditional four-legged kind, but we do not want superfluous transverse bars—a survival from the days when they were a necessary part of the

construction To-day, such bars are mere toe or ankle stubbers

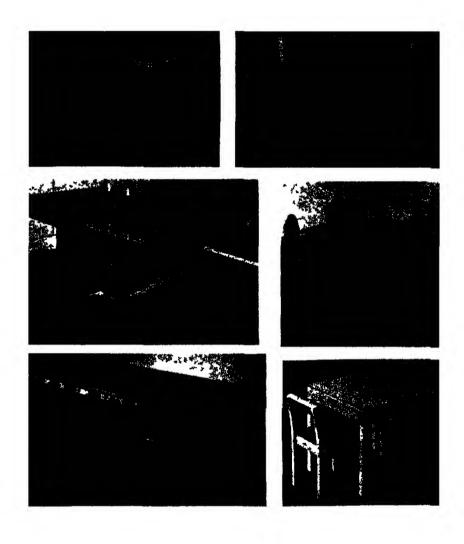
Things we should like to be able to buy cheaply and in a greater variety of design include serving trolleys, coffee tables, cocktail cabinets, diessingstools, radiu stands, gramophone tables (to take a portable instrument and records comfortably), typewriter tables (low enough to use with a lowish chair but designed not to catch the knees) serung tables that fit into a modern room and don't spray the carpet with needles and reels at the merest touch, and a host of other things which any woman can specify.

That sums up my criticism of the "posed interiors" which we see in reasews, catalogues, and at exhibitions they don't consider half the presending activities of the home, and until they do, most women are not interested. What is a home for, except to work, play and behave in as you want to, with the tools, toys and furniture that suit you?



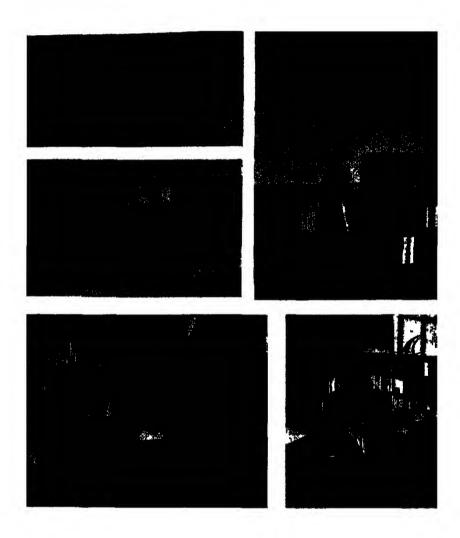
I and a Folding tea-table, Bombay reservood DE-SIGNER Alister Maynard 3 Toung child's desk, natural maple DESIGNER Russel Wright MANU-FACTURER Conaut Ball Co., New York 4 Child's toy compartment, natural maple All edges rounded DE-SIGNER Russel Wright, New York 5 Capboard with tryps for clothing, study out rack, etc., natural maple DESIGNER Russel Wright 6 Writing-desk, English

charry DESIGNER John H Butler MANU-PACTURER Practical Furniture, London 7 and 8 DESIGNER Gerald Summer; MANUFACTURER Makers of Simple Furniture, London 7 Birch wardrobe with space for hate and shoes above and below drawers (Photo Basil) 8 Bookcase and desh, is birch. 9. Desh and charr in charry mahagasy DESIGNER John H Butler MANUFACTURER Practical Furniture

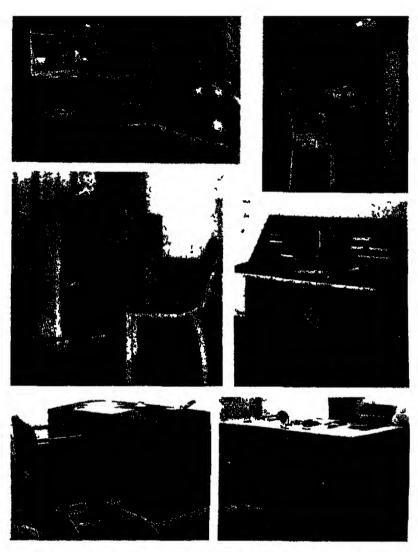


I and 2 DESIGNER AND MANUFACTURER Gordon Russell Ltd., Broadway, Wort: Extending disung table in walnut and bird's-eye maple tables in birch, oak or walnut 19hotos Cheshres 3 and 4 DESIGNER John H Butler MANUFACTURER Practical Furniture (Photo Somerset

Marray) Duning-table in bubinga and circular diningtable and chairs in macassar abony 5 Duning-table in voulnut DESIGNER A Greenwood MANILYAC-TURER Heal & Sons 6 Child's table and chair (seats cotered in leather) DESIGNER Russel Wright MANUFACTURER Conant Ball Co, New York

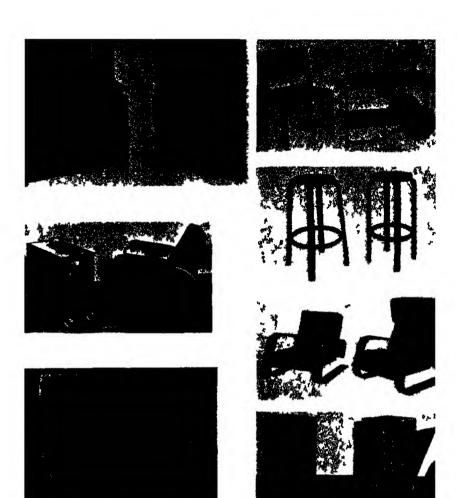


I, 4 and 5 Bookasses designed by The Phenix Book
Company, Lid., London MANUPACTURER Educations DESIGNER AND MANUPACTURER Ciston's sections DESIGNER AND MANUPACTURER Ciston's tronal Supplies Association Desired for adaptability, Factory, Holland 3 Bookcases and table combined, oak simplicity in oak, makingary or walnut. (Photos Rax and palicander DESIGNER. W Penast, Amsterdam



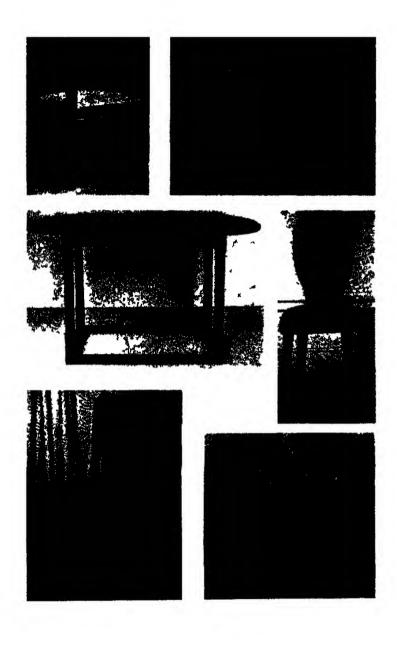
I Bookease, writing-desk and chairs, in waxed oak DEMIGNER. Durn's, of Bromley Adjustable shelves, stading glass doors 2 Bureau bookease DEMIGNER. AND Callery, London. 3 Desk and chair in English weathered speamers curl DEMIGNER. Oswald P Mains MANUFACTURIES The Bath Cabinet Makes Co. Ltd. Bath, England The banding on the desk is in falle Indian leavel, the amiral bookshelf is adjustable.

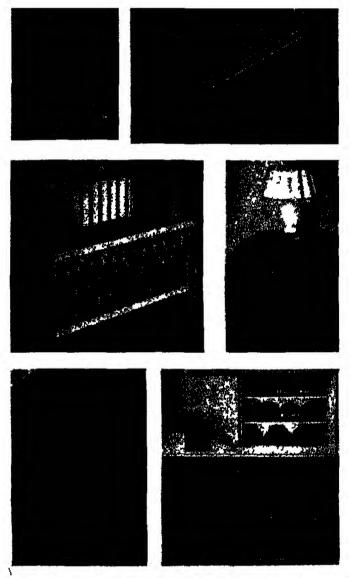
4 Bureau in pyramid mahogany DERIORIEN Professor Frank MANUFACTURER Sounds Tean, Stackholm Pigeon holes, slim, uriting surface, shony veneor, metal fittings, dall bruss 5 Deak in black malmet with swooth front DERIORIEN AND MANUFACTURER. Gordon Russell, Ltd 6 Desk in charry mahogany, symmose relief DIRRORIEN. Alester Maymard. White rubber top (Photo Miller & Harris)



1 Wall dreening-lable Designer Laurence A J Rubbley Mann-Charthere. The Robbley Gallery Accommodation complete in small space 2 4 and 6 Designer Alber Aulto for Firmar Ltd., Landon 2 Service chair and tes trolley A Bar shools and 6 Arachasts in birch 3 Trolley in macasses abony Metal easy chair with homespion upholstery. Designer, Jesseph Körner Manuparturers G. Jacob J Prohaba, J Wess, Humgary 5 Bedread fitment Designers. Marian Spager Textured siber lacquer cellulase Flap for hats and soiled timen. Shoes at side 7 Sherry cabinet in birch with rubber top Designers. Gerald Summers: Manu-Pacturer. Makers of Stupple Furniture Ltd., London

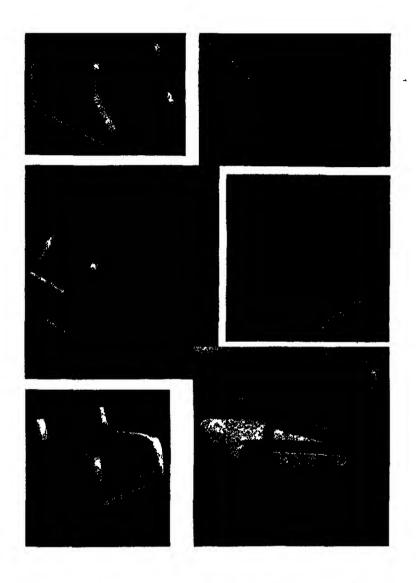
Opposite 1 Diung chair Bombay rosewood and faun hide Designer John H Butler Manufacturer Practical Furniture London (Photo Somerset Murrey) 2 Chairs in usuad birch and clear polished ash Designers John of Bromley For desk bridge or dining 3 and 4 Cottage table and chair acid stained fine Designer And Manufacturer Carl Malmsten Stockholm 5 Diung chair in birch Designer John H Butler Manufacturer Practical Furniture Sledge legs make it easy to move about (Photo Somerset Murrey) 6 Sudeboard in walnut and bleached birch Designer and Manufacturer Gordon Russell Ltd Broaduay, Worce, and London



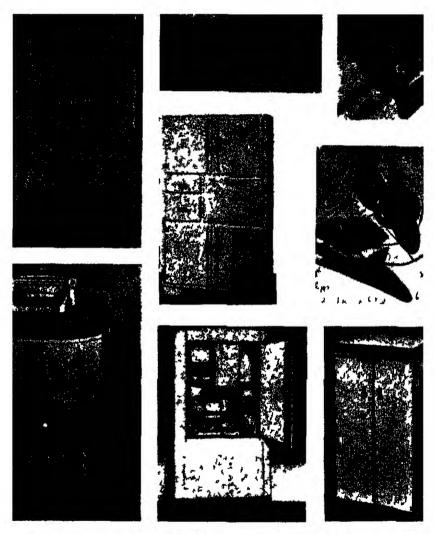


1. Revolving table DESIGNER. Kaid Namber MANUPACTORER. Anthony Nagy & Son, Budapast Oak and
Chinese blue lesoleum. 2 Prome trolley in bembes
PRESIDENT Russel Wright, New York 2 Child's trol
IMMERISHER. Russel Wright, New York 2 Child's trol
IMMERISHER. Russel Wright MARIERACTURER.

DESIGNER. John Bell Co 4 Nest of walnut tables DESIGNER. Carl Malmaten,
StateCholm 6 Runge of cubboards with hat shelves
IMMERISHER. Morris B Sandars, New York.



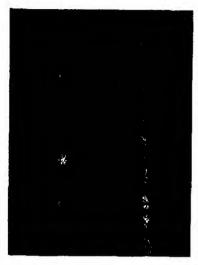
Armchairs I Demonder Alvar Aalto Manue Active Frame five bends in each arm. 4. Waxed beach tension spring seat Turker Framer Ltd., London. Laminated birth frame and back, favor tapathy covering 5. Demonder Advarsarial for the first diving seat, rigid dack, resident frame due and tapathy, lade being shongable 3. Demonder Alla Frame due described de Demonder British Bent spamers, red leather There are pulle cushions (By courtagy of Heal & Sons, Landon.)



1 The 1936 'Coldspot Refrigerator Designer Raymond Lossey New York MANUFACTURER Sests Recebuck & Co. Change Rederigned from 1935 madel, and enamelled hole blue, with chrome fittings Door storage open when handle is touched, article acts as a finger plate 2 H M V Electric storage Chromewhite fixuit, percelain table top cabinet 3 Glass-sted Turnover Tousies in pressed steel MANUFACTURER. The Holpolat Electric Appliances Co Ltd. Rack terms boust antientending 4 (cantin) Freston kindle when cabinet. Anniberaturer. Kandyn Ltd., Hayer, Mid-

diesex Enamalled wood, chromium filments 5 (right centre) Electric fan DESIGNER Robert Heller MANUFACTURER A C Gilbert Co, Neu Haven USA Two blade fan on principles of airplane propeller 6 H M V Electric usesher Porcellan finish 7 H M V streamline rifrigerator Fitted with H M V cold cooker and silent circulator machanism. 8 * Kabineat gas cooker, made by Sedney Flavel 3º Co Lid, Learnington, England Percelain enamalled wery and san green, black trim. Hinged lid and double doors in front

FABRICS and CARPETS





Since hangings and upholstery are perhaps next in importance to the proportions of a room itself, they should be chosen with extreme care. Colour, tone and pattern must be considered, as well as the aspect of the room and the furniture. Here we are at last dealing with a department in house-furnishing that presents few problems other than those of personal taste. There are beautiful and interesting curtain and chair fabrics to be had, and they need not cost more than is asked for ordinary. (i.e., horribly commonplace) ones. Indeed it is rare, nowadays, to find many furnishing fabrics of positively ugly or insipid design. For this relief we have to thank a few intelligent manufacturers, who have seen what we wanted and then sought the aid of first-rank arists to help them improve their designs. Which is as it should be!

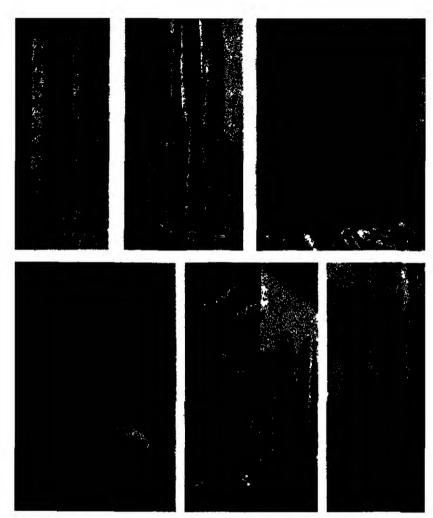
Geometric patterns are less popular than they were

for a year or two because people have discovered that they are not restful Designs (including floral ones) that are positive in a delicate, subile fashion rather than merely emphatic, are coming back—and most of us, I think, are glad We are a little tired of the black square or circle on a white ground.

We really have little to grumble at in rugs and carpets inexpensive mass-produced carpets are, to-day, lighter and pretter and better vowen that they have been for a long time. The old precept "Begin with the carpets and see if you've any money left when they're down" has hardly any meaning now. There are still, of course, princely floor coverings to be bought at princely prices, but the point is that cheap ones are obtainable that will match your decorative scheme, look lovely and wear for as long as you will probably want them.

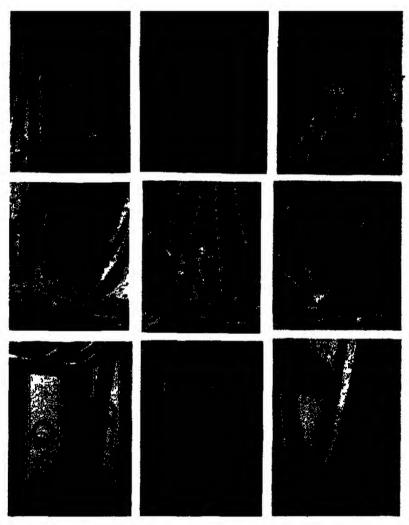
The illustrations following bear out these opinions

t "Yangise Kuang" art silk velvet DEMONER Euleen Hunter Green and gold on Chinese red, Tangerins and plum on pearl grey 2 "Magnolia" printed design



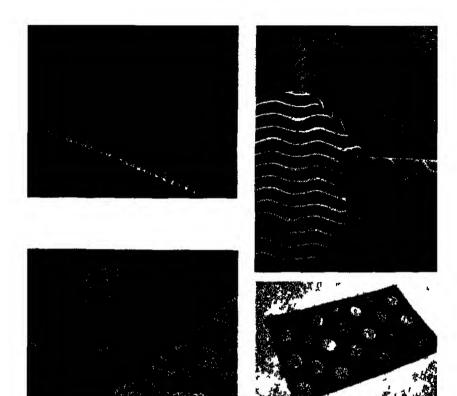
1 "Bamboo" printed linen, DENIGNER C. H. Judge
MANUFACTURER Donald Bros Ltd., Dundse
2 (centre) "Holmbury" printed crash, fairly heavy
but soft draining for curtains and lease covers (Foregrand) "Bamboo"—see I (Background) "Garrick"
Damaik DURIGNERS "Halmbury," A. Hanner,
"Garrick," Grant. MANUFACTURERS Donald Bros
Ltd., Drades 3 MANUFACTURERS Weener & Sons
Ltd. (Left back) "Bemboo Grass" charty or mane
dath. DESIGNER. H. Woodman. (Right) DESIGNER.
Mrs Eva Crafts "Evarleigh" hand-printed satin,

red, black and faum. (Foreground) "Mendap cotion tapestry (used in R.M.S." Queen Mary") DEMIGNER Charles Grant 4, 5 and 6 MANUFACTURER Donald Bros. 4. "Chale" printed crash DEMIGNER Mrs. Ena Crofts One colour on natural ground 5 (Left) "Seaguil" printed linen. DEMIGNER Miss E Dean, Stackholm. (Right) "Kelso" cotion cloth, multi-coloured. (Netting draped in the foreground) 6 "Hellems" printed linen. Two colours on natural ground. DEMIGNER. Marsen Dorn.



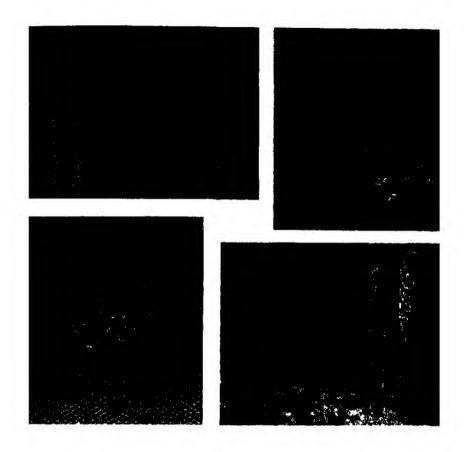
1 "Magnolia." DEMONER Marion Dorn. MANUPACTURER Edisburgh Weavers Lid Hand screen
from on long puls white voluct Gold, slate 2 "Bouquet"
lutter damask, DESIGNER Margaret Someon. MANUPACTURER Edisburgh Weavers 3 "Ribbon and
Lockst" seith DESIGNER John Hill. MANUFACTURER. Green & Abbott Lid 4. MANUFACTURER
Westers & Sons Lid "Acon and Oaklagt" chunkt,
design by Marion Dorn. "Leufold" inpectry by Werner
Studio "Fem" damask from old pattern (1790) Two

latter used in R M.S. "Queen Mary" 5 Fabric designed by Dyo Bourgeau, Paris 6 "Cirrus" hand-printed eather Designer Louise Aldred. (Background) 'Trepone' Designer Alec Hunter MANUTACOTURER Warner & Sons Ltd. 7 "Empere Stripe" lustred soits. DESIGNER Emburgh Wavers Ltd. 8. "Aloan" tapestry DESIGNER Ashley MANUFACTURER Eduburgh Wessers Ltd. 9 DESIGNER, John Hill. BEANUFACTURER Green & Abbott Ltd. "Shell and "Hat and Voil" seites:

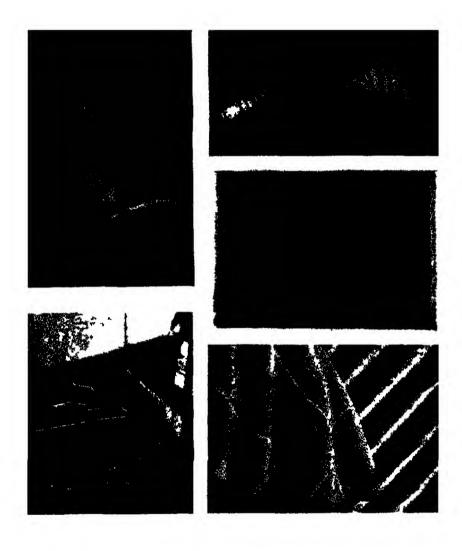


I DENIONER and MANUFACTURER. Jean First, ARCA Rug in solute costim. Rug infled in evolo blue with loaf in ingger and beige, white blotches. (Photo Cousland) a DESIGNER AND MANUFACTURER. John Crassley & Sons Lid, Halifax. (Centre). Chanese fan, in Bengel Welton. (Left). Wave-line. Mahrud heavy Wilton. (Right). "Script., in Livistan heavy Wilton.

3 MANUFACTI RER. John Crossley & Sons, Halifax (Left) Rose and Left darign by Louise Aldred in Luristan heavy Wilson (Centre) Regency Wilson (Right) Thorn Spray ne Bengal Wilson 4 DERIGHER Jean Fram for Gordon Russell 12d Alternate rows of white and cream spots, wool-tufted on chocolate cotton ground (Photo Cousland)

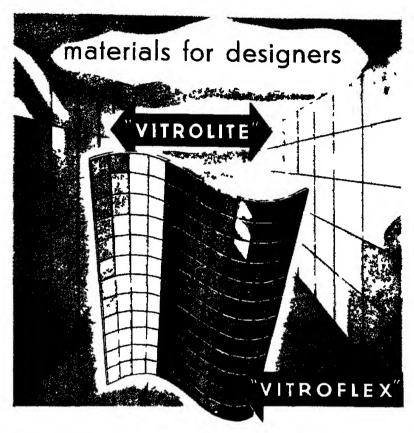


1 DESIONER and MANUPACTURER Courtaild's Lid ground padded and figured with heavy wood toeft and (Left) 'Chanese key'' 'fibro, rayon and cotton (Right) 'Chanese key'' 'fibro, rayon and cotton (Right) 'Diagonal Vave''' fibro, rayon and cotton (Photo Intern Designer General Winitaker (11) 'Soni Lid Five fabrics, from left to right (1) Derivent (12) 'English Remard Whitaker (12) 'Soni Lid Five fabrics, from left to right (1) Derivent (13) 'English Remard Whitaker (12) 'Soni Lid Five fabrics, from left to right (1) Derivent (13) 'English Remard Whitaker (13) 'Soni Lid Filing Leaf' churtz Hand-infed right (14) 'English Designer Alic Filing (14) 'Trevone' (abestry Designer Alic Filing (14) 'Unen. DESIGNER Remard (14) 'Invention (14



1 Hingred custum DEMIGNER Astrid Sampe, Stockholm. Opened out, a large square custum Felded on arm rest 2 Custums DESIGNER Astrid Sampe Top, covered in such hand-upon material, a muxture of cutton, gold thread and chemile Below, hand twoom ortificial sale in white and gold Left, roll custum, pale blue satm, tinck coston rope 3 Rug, "Architecture"

DERIGNER Ronald Grierson for Redforn Publishing Co Ltd. Begg and brown wool 4 Floor cushion, coarse blue linen. DESIGNER Astrid Samps 5 Hand-tuffed rig (left) in four brown and white DESIGNER Marian Pepler Also Furrows," Rhelim rig DESIGNER Jeen Fuen MANUFACITURER Gordon Russell, Led , Broadway, Wores , and London



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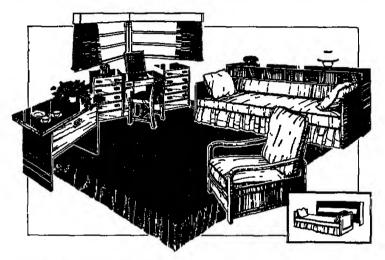
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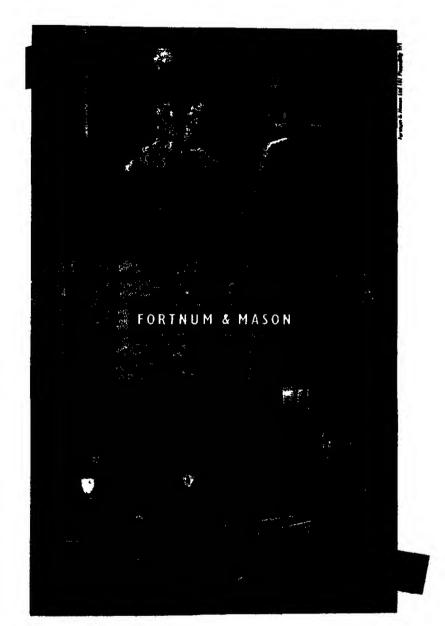
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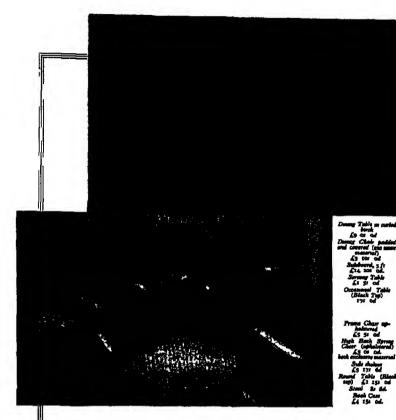




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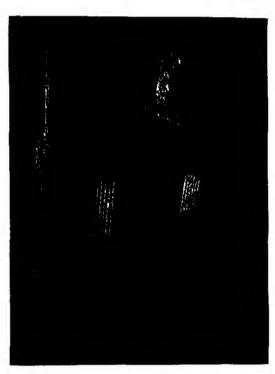
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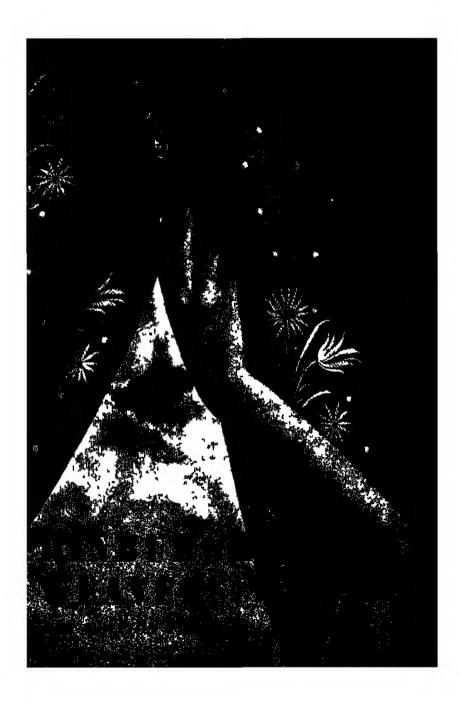
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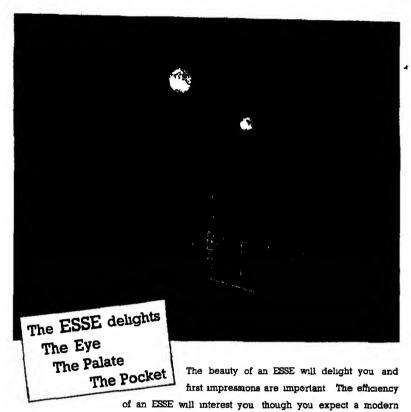


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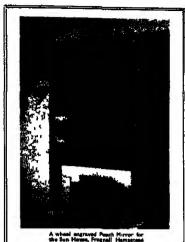
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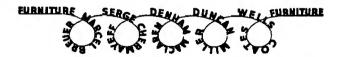
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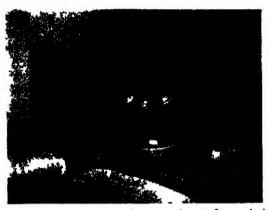
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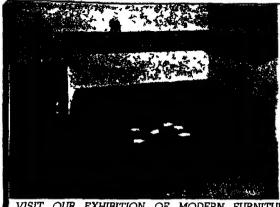
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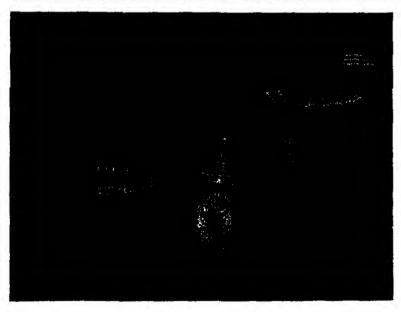


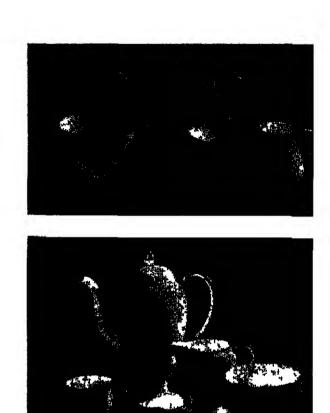
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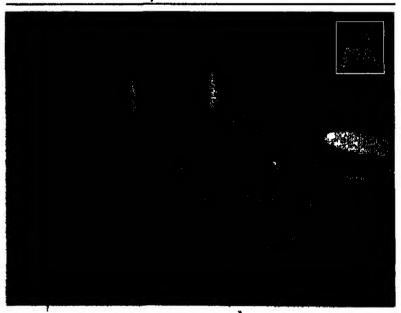
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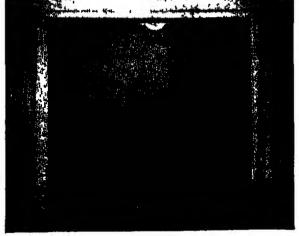
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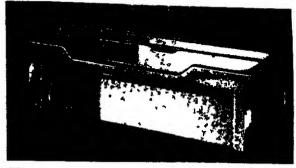
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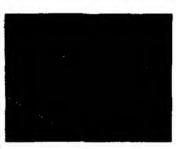
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